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A Guide to the Kabul Museum

THE NATIONAL MUSEUM OF AFGHANISTAN

BY
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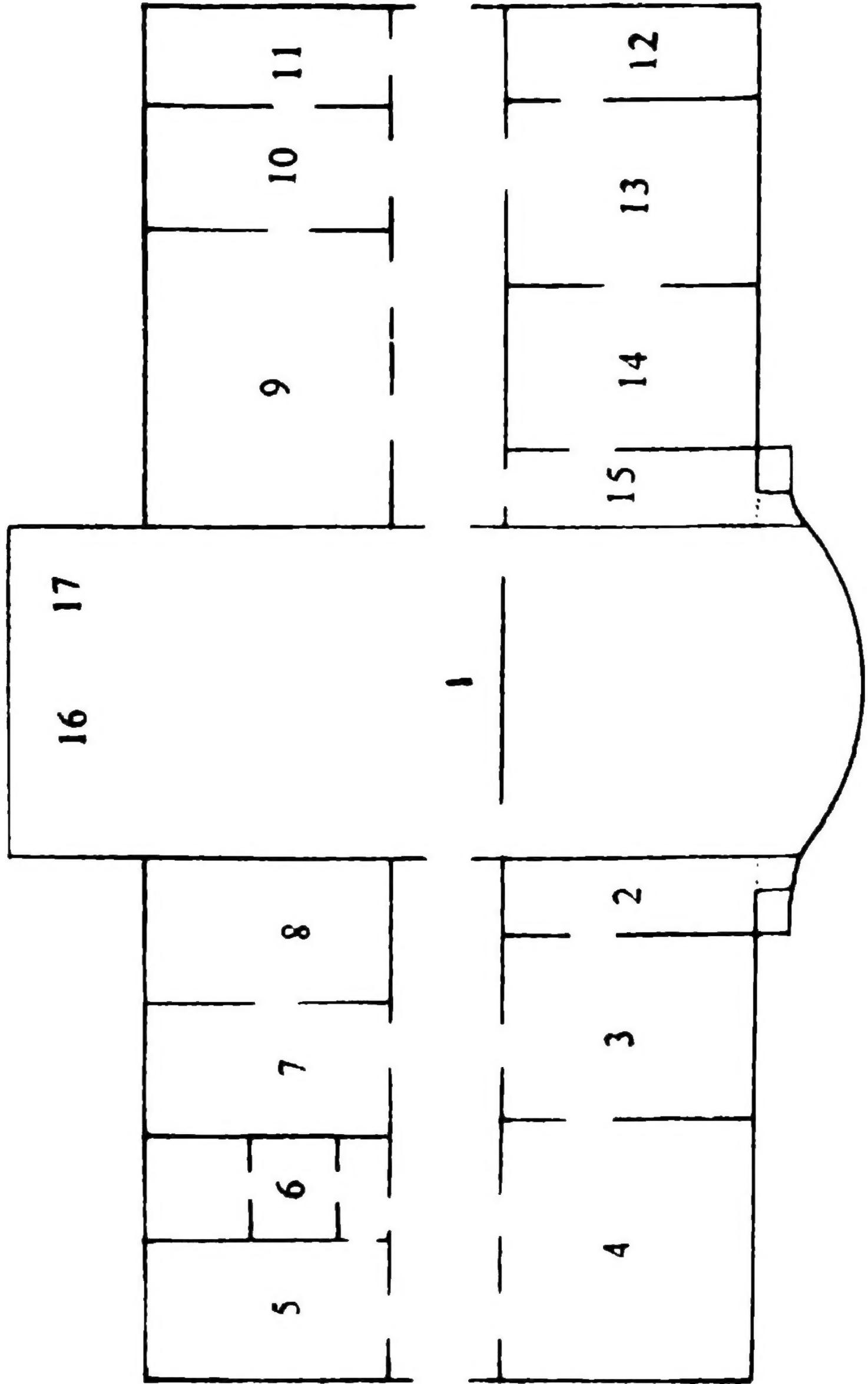
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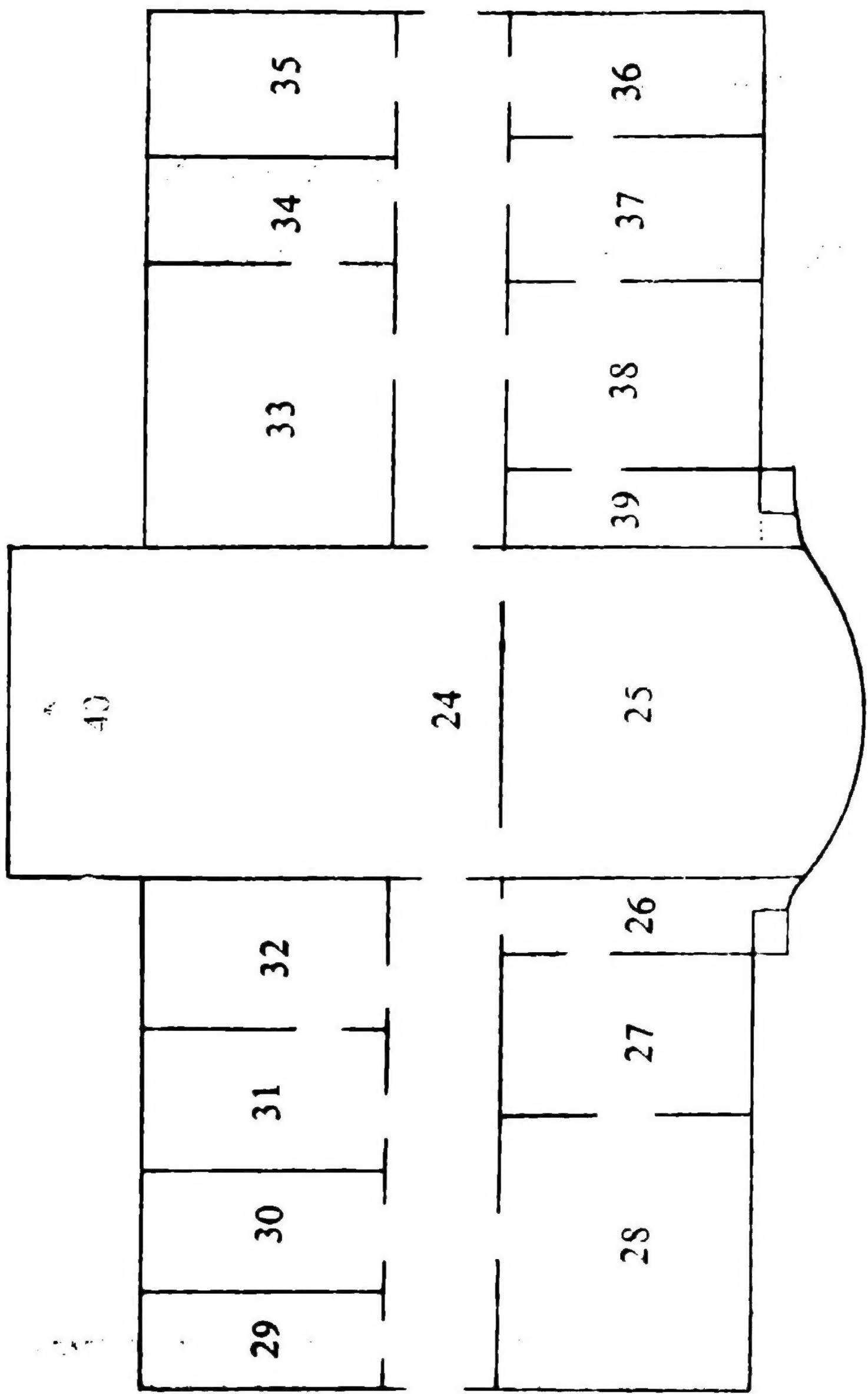
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MUSEUM—FIRST FLOOR

1. Entrance Hall
6. Mosque of the Palace of Lashkar Gah
13. Office of the Director of the Museum

Other rooms, not open to the public, are storerooms, exhibition rooms in preparation, and offices.



MUSEUM — SECOND FLOOR

25. Begram Room

26. Coin Room

26. Fondukistan Room

28. Bamiyan Room

31. Hadda Room I

32. Hadda Room II

33. Room of Islamic Arts

34. Room of Islamic Arts Annex

37. Mundigak Room

38. Shotorak Room

40. Ethnographic Room

Other rooms, not open to the public, are storerooms, exhibition rooms in preparation, and offices

PREFACE

THIS GUIDE to the National Museum of Afghanistan was translated and adapted in part from the French language catalogue mimeographed in 1961. The section on Mundigak, the Ethnographic Notes and the description of items on display in the Ethnographic, Hadda and Shotorak rooms are new material for the English edition. The authors want to thank Mrs. Nancy H. Wolfe for assistance in the preparation of this manuscript.

We hope this Guide will further the enjoyment and appreciation of those visiting the National Museum in Kabul.

A Guide to the Kabul Museum

MUNDIGAK ROOM

MUNDIGAK is a large Bronze Age site, and helps prove (along with Deh Morasi Ghundai) that Afghanistan served as a protohistoric crossroads between the Indus Valley, Iran, and Mesopotamia, about 3000 - 1000 B.C. Mundigak was discovered in 1951, and J.M. Casal excavated several seasons there, terminating his work in 1958.

The site is about 20 km. from Qandahar in the Kishk-i- Nakhod Rud valley on a dried-up tributary of the Arghandab river. Relatively isolated today, Mundigak astonishes us with its prehistoric richness. Prehistoric occupations covered approximately 20 hectares, as indicated by the distribution of the pot-sherds. Even today, however, we find Mundigak situated at an important nomadic crossroads at a point where several routes from Herat and Bactria to Seistan and Baluchistan converge.

Cultural finds at Mundigak are supplemented by those at Deh Morasi Ghundai, a village site of roughly the same period dug by Louis Dupree in 1951. It also is a few kilometers outside Qandahar. Although it must be emphasized that much additional work is needed in this period, the two sites together enable us tentatively to envisage the Chalcolithic (Bronze Age) periods of Afghanistan.

Morasi I — A few crude potsherds appear below the main village levels of Morasi II. Nothing similar is found at Mundigak.

Mundigak I — By the end of this era, a true agricultural village has developed at Mundigak. Characteristics include: sundried brick, terracotta bull figurines, stone hoes, bone and copper awls. Probably the people had domesticated cattle.

Mundigak II — Seemingly a period of stagnation, with new vigor showing in the next phase.

Mundigak III - Morasi II — The impetus for the new cultural development seems to relate to the southern sites of Iran (Suza, Tall-i-Bakun A, Giyan V), while at the same time much of the pottery resembles that of Quetta valley in Pakistan. Alabaster vessels are found in abundance, and there is a peak appearance of flint artifacts, terracotta figurines, and stone seals. Several important items found at Mundigak do not occur at Morasi: pottery drains, flint projectile points, bronze objects. Mundigak (20 meters high and 150 meters at its widest) is a far more massive site than Morasi (6 by 150 meters). The plain pottery is identical at both sites.

One of the most interesting finds at Morasi was a shrine of sundried bricks, accompanied by a female figurine, a painted goblet, a steatite seal, copper tubing, goat horns, and a magnetic nodule -- all conceivably cult objects.

Mundigak IV: The Urban Period. Whereas Mora-

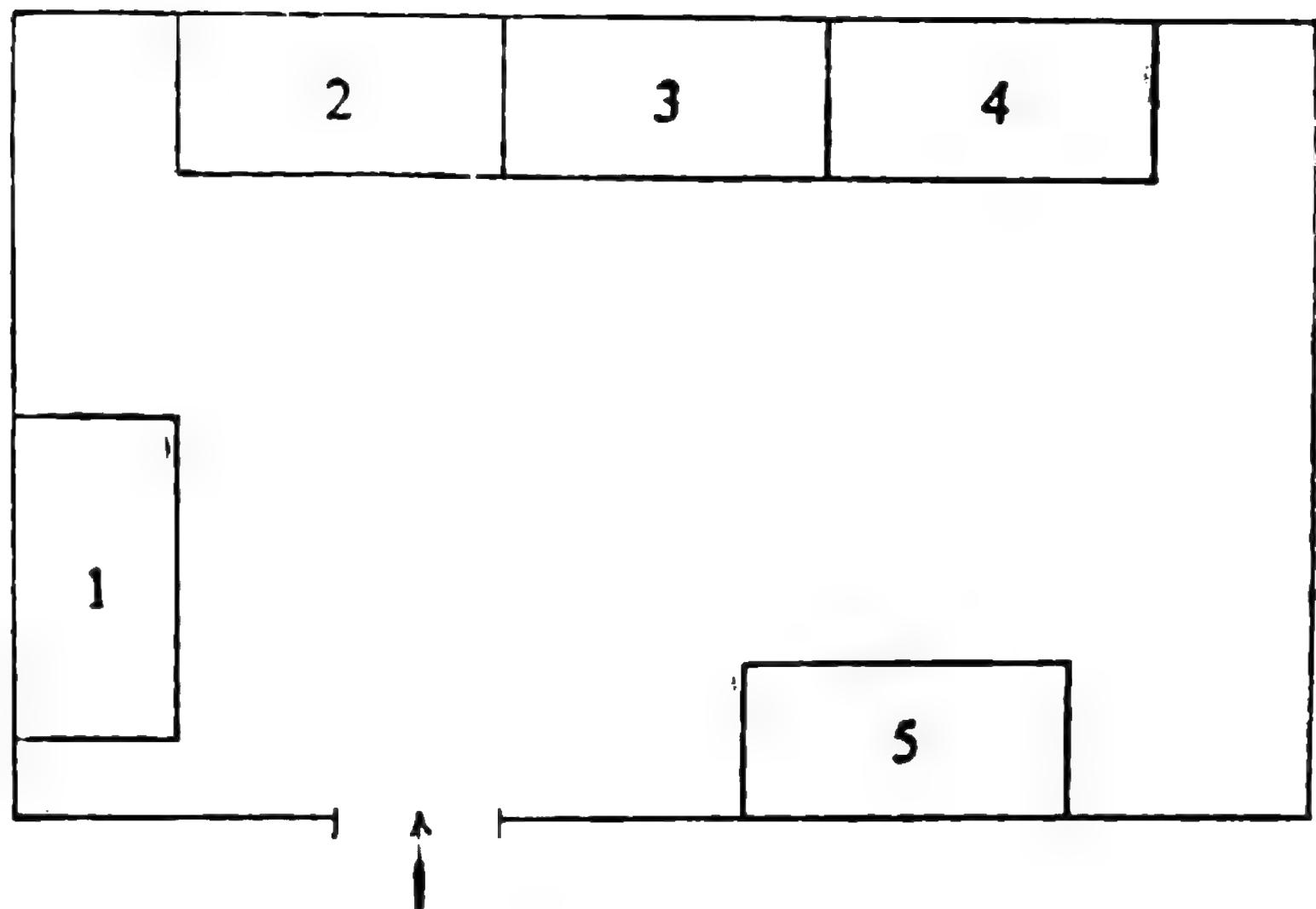
si in periods III and IV appears to have stagnated (perhaps into a village of semi-nomads occupied for only part of the year), Mundigak developed into a full - fledged town. Destroyed once, probably by nomadic invaders, the town seems to have been rebuilt by the original inhabitants. Mundigak witnessed a climax of alabaster work and a disintegration in the style of figurines, which finally disappear. Stone seals continue and bronze seals were found. Pottery styles were elaborate. Architecture included a palace and a temple. A unique limestone head was found, the first sculpture in the round in pre-Buddhist Afghanistan.

Mundigak V: The Period of the Massive Monument. This period is divided into two phases, separated by an invasion from which the town appears not to have recovered. The “Massive Monument” is postulated by Casal to have been of religious significance, possibly the scene of human sacrifice.

Mundigak VI seems to have been a period of only periodic occupation. Iron appears for the first time.

Mundigak VII — The village seems to have revived a little into a town, with cultural objects resembling the finds of Ghirshman at Nad-i-Ali in Seistan probably dating from the first half of the first millennium B.C.

MUNDIGAK ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1 *Painted Pottery*

1. "Wine tumblers:" Characteristic of the later periods, about 2000 B.C. Realistic motifs: animals, plants (pipal leaves), geometrics.

2. Various pottery vessels of red clay, decorated with black-purple paint. Dominant motifs: triangles and crosshatching. Date around the middle of the 2nd millennium B.C.

3. Cream or buff paste goblets decorated with black geometric motifs. 2nd millennium B.C.

CASE 2

1. Painted sherds of the 2nd millennium B.C. Geo-

metric and animal designs. Note sherd with cattle motif.

2. Projectile points of quartz or clear flint. 3rd - 2nd millennium B.C.

3. Bone implements: spatulas, awls, points. 3rd millennium B.C.

4. "Mother Goddess" fertility figurines of baked clay. 3rd - 2nd millennium B.C.

CASE 3

1. Baked clay and stone spindle whorls and spring-balances. 3rd - 2nd millennium B.C.

2. Steatite stamp seals with geometric decorations. 3rd - 2nd millennium B.C.

3. Beads of various stones: carnelian, agate, chalcedony, lapis lazuli, etc. 3rd - 2nd millennium B.C.

4. Multicolored flint projectile points and blades. 3rd millennium B.C.

CASE 4

1. Mundigak: Baked clay "Mother Goddess" figurine of the Zhob Valley style. Mid - 2nd millennium B.C.

2. Mundigak: Copper mirrors. Beginning of the 2nd millennium B.C.

3. Mundigak: Copper seals with geometric motifs. 2nd millennium B.C.

4. Necklace of various semi - precious stones: lapis lazuli, carnelian, etc.

5. Mundigak: Fragment of bone stamp seal with geometric design. 2nd millennium B.C.

6. Near Qandahar: Morasi: Baked clay "Mother Goddess" figurine of Zhob Valley style.

7. Near Qandahar: Shamshir Ghar: Copper seal with compartmented geometric design; steatite seal with engraved mythical animals.

8. Mundigak: Copper implements: blades, knives, awls, needles, pins, axes and hoes. Beginning of the 2nd millennium B.C.

9. Mundigak: Bronze knife and punch with bone handle. Mid - 2nd millennium B.C.

10. Nad-i-Ali (Seistan): Tepe Sorkh Dagh: Bronze projectile points: (a) laurel leaf shape; (b) trilobate and socketed.

CASE 5

1. Black stone handle with step geometric designs like those found on the Massive Monument. Beginning of the 2nd millennium B.C.

2. Head of man. Most ancient sculpture in the round found in Afghanistan. Limestone. About 2100 B.C.

3. Terracotta head of cow. 2nd millennium B.C.

4. Terracotta seated man. 2nd millennium B.C.

5. Terracotta headless figurines of "Mother Goddesses". About 2000 B.C.

6. Alabaster vases. 3rd - 2nd millennium B.C.

7. Terracotta animal figurines, such as humped Indian cattle. 3rd - 2nd millennium B.C.

8. Enigmatic black stone object, hourglass shape. One of the oldest objects found at Mundigak. About 3000 B.C.

9. Alabaster vase.

10. Miniature steatite vase. About 2000 B.C.
Included in the case are some examples of plain gray pottery.

HADDA ROOM

HADDA is situated 5 miles south of Jalalabad. From the 2nd to the 6th centuries A.D. Hadda was an important Buddhist monastery center and a famous place of pilgrimage, as the accounts of the great Chinese pilgrims Fa-hien (5th century) and Hiuan-tsang (7th century) attest.

ARCHAEOLOGICAL EXCAVATIONS

The very fruitful trial excavations started in 1923 by M. Godard and M. Foucher were followed in 1926 and 1928 by extensive diggings by M. Barthoux; the total number of sculptures uncovered exceeded 15,000. Unfortunately, only a few more than 2000 now exist, unequally divided between the National Museum of Afghanistan at Kabul (the greatest part) and the Musee Guimet d'Arts Asiatiques in Paris.

ARCHITECTURE

At Hadda itself several sites can be distinguished (see the archaeological map on view in the hall). Each of these indicates a Buddhist sanctuary, most being built in a series of cells arranged around a richly-ornamented central stupa; the walls were adorned with bas-relief sculptures of scenes from the life of the Buddha. The stupas of Hadda were most often formed

by two superimposed squares surmounted by two cylindrical structures, the whole topped by a dome. The stupas were decorated with pillars having capitals in the Indo-Corinthian style, and by sculptured figures in high relief.

SCULPTURE

The sculpture belongs to the "Graeco-Buddhist" family, which includes works brought to light in the ancient province of Gandhara and in the Punjab, in northwest Pakistan. The exceptional quality and astonishing variety of the sculptures of Hadda give them a predominant place among the great archaeological discoveries of the first centuries of the Christian era.

The innumerable figurines come from the high reliefs which ornamented the stupas and the interiors of the cells or sanctuaries. The sculptures are done in three materials: stucco, delicate white limestone, and grey schist.

Stucco. The great majority of the sculptures are in stucco, and the large number of surviving heads is explained by the manner of construction: whereas the bodies of the statues, leaning against the walls, were made of a substratum of earth or artificial sandstone thinly coated with stucco, the heads were executed entirely in the mass in stucco, or else were modeled of stucco around a nucleus of earth. The heads, being thus more durable, are infinitely better preserved than the bodies. One sees that, occasionally, when the face has been made with the help of a cast, the hair was sculptured in soft stucco.

Schists. The excavations at Hadda revealed num-

rous bas-reliefs in schist, a stone prone to fracture and very difficult to carve. These representations are inferior to those in stucco. In Gandhara, on the contrary, the work in schist outdoes the stuccos, in quality as well as in quantity and variety.

STYLES

The influence (or survival of the influence) of Hellenistic art, particularly noticeable at Hadda, is shown by the following elements: the classic profiles of the faces; the treatment of the hair in symmetrical waves or curled locks; pseudo Corinthian capitals with acanthus leaves; treatment of draperies; physical types - the moving expression recalling the school of Pergamos; various themes: border of children (cupids or Eros) holding a garland, sea gods, Dionysian scenes, crouching Atlants.

The many Graeco-Buddhist figurines in stucco discovered at Hadda illustrate the extremely diverse ethnic types of this extraordinary crossroads of the ancient world, which is now the kingdom of Afghanistan. In addition to endless Appolonian Bodisattvas which resemble the conventional banal and cold type of Gandhara, we discover in the representations of auxiliary gods, barbarians and demons, figures of a singularly unexpected originality and realistic force.

Here are true-to-life portraits, each one distinct and clear, of Buddhist monks, Scyths of a Gallic type, Mithraic heads wearing Phrygian caps, faces of Roman senators, faces even strangely reminiscent of the apostles or of Christ. Still other heads suggest the ethnic types of Central Asia, from the Turks to the Mongols to the flat-nosed Huns who actually invaded Afgha-

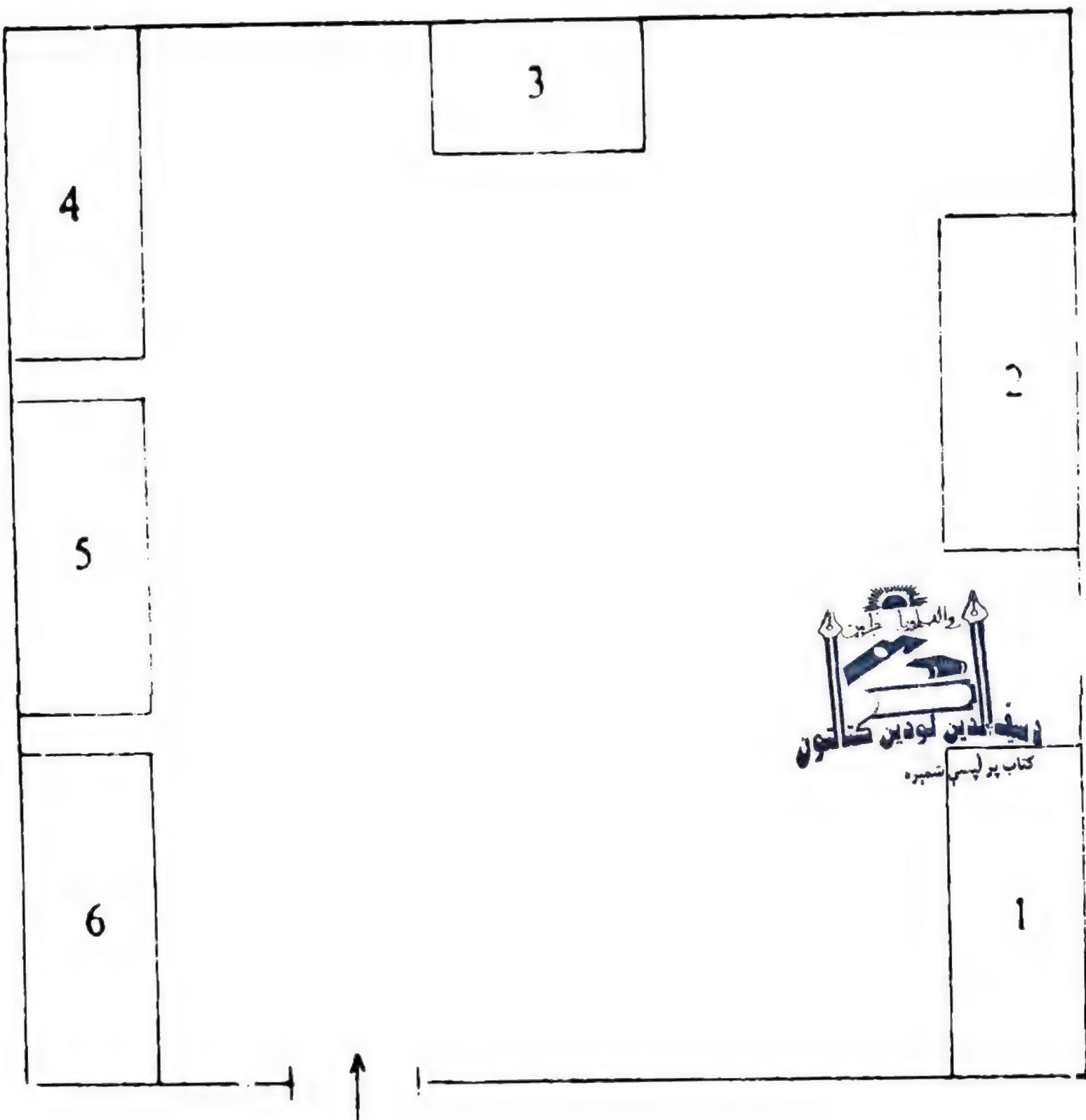
nistan when the Hadda monasteries were at the apogee of their prosperity, in the 5th century A.D.

But above all, visitors coming from the West observe that these works evoke curiously but irresistably the medieval Romanesque and Gothic art of Western European Christianity. Since the discoveries at Hadda, 35 years ago, all art historians have studied and stressed the troubling aesthetic convergences which keep coming up between Gothic statuary and the Hadda stuccos.

A certain head of a bearded divinity recalls the saints on the gateways of the French cathedrals; certain demons, Reims, Amiens or Notre Dame de Paris. According to Rene Grousset, here already is the Christian sculpture of the Middle Ages — there is so much here of 15th century European realism that the innumerable sculptures of Hadda seem to us to be one thousand years before their time.

Elsewhere, in all of pre-Islamic Afghanistan, Graeco-Buddhist art gave way to a new and equally complex art style, called Irano-Buddhist, in which the predominating influence came from Sassanid Persia and no longer from the Hellenistic west. It is this style which henceforth reigns in all of Central Asia, from Afghanistan, where it seems to have developed, by way of the Silk Route to China. Its evolution is seen in the frescoes of the grottos of Bamiyan and Kakrak and in the extremely fascinating stuccos of the Fandukistan valley, the true swan song of Buddhist art in Afghanistan, dating a little before the Muslim conquest in the 8th century A.D.

HADDA ROOM I



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1

1. Heads of monks and demons; stucco
2. Heads of barbarians and a nude Atlant; stucco.
3. Lions, elephant and Zebu; limestone and stucco.
4. Fragment of limestone capital; Zebu, lion and human figure.

5. Buddha meditating; stucco

6. Fragment of limestone capital in Corinthian style, showing Zebu, lion and human figure.

CASE 2

1. Fragment of schist bas-relief

2. Fragment showing two Buddhas making the gesture of reassurance; schist.

3. Fragment showing a child, a fox and grapes; schist.

4. Scene relating to the birth and the first steps of the Buddha; schist.

CASE 3

Buddha seated on a lotus throne, hands folded on his breast in the attitude of teaching; stucco.

CASE 4

1. Buddhas making the gesture of teaching; stucco

2. Alms bowl of the Buddha; stucco.

3. Female figure holding a tri-ratna, the three jewels symbolizing the Buddhist doctrine; stucco.

4. Torso of a warrior and fragment of bas-relief; stucco.

CASE 5

1. Bust of a barbarian with bracelets and a Gallic — type torque; stucco.

2. Heads of barbarians; stucco.

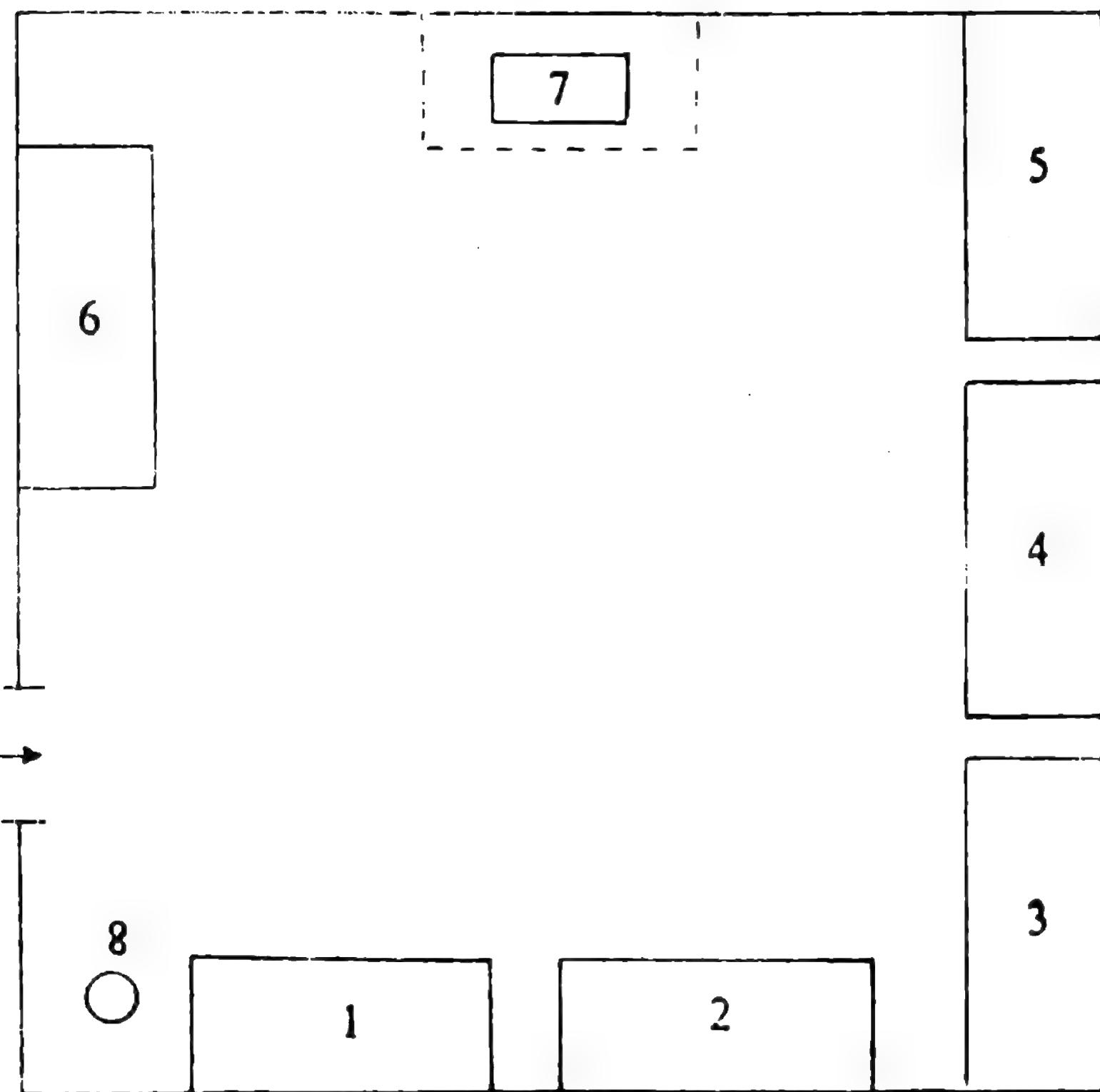
3. Head of a spirit and a young man; bust of warrior with shield; stucco.

4. Standing warrior; Buddha; bust of barbarian (Scythian?); stucco.

CASE 6

1. Demons and Yakshas; stucco.
2. Heads of Buddhist monks; stucco.
3. Heads of barbarians; stucco.
4. Heads of Bodhisattvas and heads of turbaned men; stucco.
5. Limestone bas-relief showing two Buddhas with hands raised in “abhaya-mudra”, the reassuring gesture.
6. Head of the Buddha; stucco.
7. Limestone bas-relief: Baccic subject of Greek derivation; only the column with the capital formed of back to back animals is a Buddhist element borrowed from India.

HADDA ROOM II



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1

1. Heads of Buddhist monks and of demons.
2. Heads of lion, makara and elephant.
3. Heads of Buddha and Bodhisattva in Hellenistic style.

CASE 2

1. Atlant and Centaur, from the decoration of a stupa
2. *To left and right*: heads of zebus and lions.
3. Head of a Bodhisattva wearing a diadem, flanked by a worshiper and a donor.

CASE 3

1. Broken standing Buddha, flanked by a Bodhisattva and the head of a turbaned female.
2. Heads of mustached and bearded men.
3. Heads of secondary female divinities, (*devata*).
4. Limestone relief in the centre showing three Buddhas executing the gesture of reassurance.
5. Head of a Buddha.
6. Head of a Bodhisattva.

CASE 4

1. Meditating Buddha flanked by two kneeling worshipers.
2. *To left*: Head in Hellenistic style.
3. *To right*: *Devata* with traces of polychrome.
4. Two standing Buddhas, showing traces of polychrome, surrounding the head of a Buddha.

CASE 5

1. Stucco figurines, showing strong Hellenistic influences; with traces of polychrome.
2. *To right*: Buddha in meditation and Vijrapani holding his thunderbolt.
3. Meditating Buddha flanked by two heads of Buddha.

CASE 6

1. Head of a stucco Buddha, framed by two lime-stone reliefs.
2. Warrior guarding relics,
3. *Center*: Scenes from the life of the Buddha.
4. *To right*: Column from the corner of a balustrade showing Buddha and Bodhisattva seated in meditation.

STATUE 7, outside case. standing Buddha.

STATUE 9, outside case. Head of lion.

BAMIYAN ROOM

BAMIYAN

THE BUDDHIST antiquities of the Bamiyan valley are extremely important in tracing art styles from Sassanid Iran and Buddhist Central Asia from the 3rd to the 7th centuries A.D. In all times, the valley of Bamiyan, being in the heart of the massive mountains of the Hindu Kush almost midway between Bactria and Gandhara, has been a most obvious halting place for caravans. As much as those of Ajanta and Ellora in India, the rock caves and statues of Bamiyan owe their creation to the presence of cliffs especially suited to that type of work. In the conglomerate of the cliffs, the statues of the colossal Buddhas and the sanctuaries were dug and sculpted during several centuries (3rd - 7th A.D.).

While the sanctuaries of Hadda revealed numerous points of contact with the Hellenistic art of the Mediterranean Near East, at Bamiyan the whole range of Iranian Sassanid influences impresses us in the majority of the grottoes — the floating ribbons, the ribboned shafts of columns, the capitals with animal heads, and especially the finery and diadems surmounted with circles and crosses — all decorative elements of Sassanid origin. These Sassanid influences were in full bloom during the 4th and 5th centuries at Ba-

miyan and the neighboring sanctuary of Kakrak. The paintings from these sites form the most important part of the Bamiyan room, and include domes ornamented with numerous Buddhas and a frieze of the “Hunting King” seated near two Buddhas.

On the ceiling of Sanctuary D of Bamiyan, in the vestibule, are painted medallions containing very stylized heads of wild boars, or birds back to back, heads facing each other, holding in their beaks a necklace of pearls. These animal motifs are typically Sassanian (cf. hunting scenes of Taq-i-Bostan, Iran, 7th century).

On the summit of the niche containing the 35 meter Buddha is a sun god crowned with a sawtoothed disk. If the chariot of the god and the winged horses which are harnessed to it are well within the Hellenistic tradition, the divinity is very Central Asian in his costume: a long formfitting tunic with lapels, and by his arms — a long straight sword and a lance with triangular pennon, which appears at the same time in Sassanid Iran and in the donors of Kumtura, Kizil and Murtak (Central Asia).

On two sides of the statue of Buddha appear families of princely personages, men, women, and children. All are haloed except for one child. Their coiffures are classic Sassanid, but not yet Kushano-Sassanid as at Kakrak. These paintings are directly connected to the composition of Sassanid inspiration at Dokhtar-i-Moshirwan, near Haibak.

QOL-I-NADER

Qol-i-Nader is a small Buddhist monastery at Kapisa, of the Kushan era (2nd - 3rd centuries A.D.). As much as the site of Shotorak is rich in sculpture,

Qol-i-Nader lacks it. The important difference between the two monasteries, visible at first glance by the extent of the ruins, parallels the richness of the respective archaeological finds.

The cells of the monks were arranged around an almost square central court, while the common room was situated in the south corner of the monastery. The stupa, about 1300 yards outside and northwest of the monastery, is in ruins. At its center was found, at the bottom of a little room formed by slabs of blue-painted stone walls, a beautiful reliquary of steatite. The steatite vessel consists of a bowl divided into five compartments, hinged to a cover in the form of a flattened bowl. The cover is ornamented at the base by a border of stylized lotus buds engraved in outline, underscored by a line of pearls, and surmounted by a row of olives or leaves separated by vertical lines. The reliquary of Qol-i-Nader recalls those of the Dharmarajika stupa at Taxila. Inside the reliquary were four small bundles of brown silk fabric containing four small cylindrical boxes of gold and four little hexagonal boxes of silver with hemispherical covers. Each time, the gold boxes were contained in the silver boxes. In these boxes precious relics and various beads were kept. This very complete reliquary, recovered intact, *in situ*, is the principal discovery made at Qol-i-Nader.

A single fragment of schist was found, to the east of the staircase of the stupa. It represents one of the ornamental garlands held by cupids which is so frequent in Graeco-Buddhist art. On one side is a nude cupid, in his conventional place and function, but on the extreme right, under the arch of the garland, is a

figure dressed in the Kushan costume of breeches and *chupan*, or heavy cloak. This costume is that of the lay donors of the 2nd and 3rd centuries and of the Kushan kings, as shown on their coinage. In the hanging part of the garland is a small figure, perhaps a Bodhisattva, sitting crosslegged in the pose of a thinker; usually this place is occupied by small cupids.

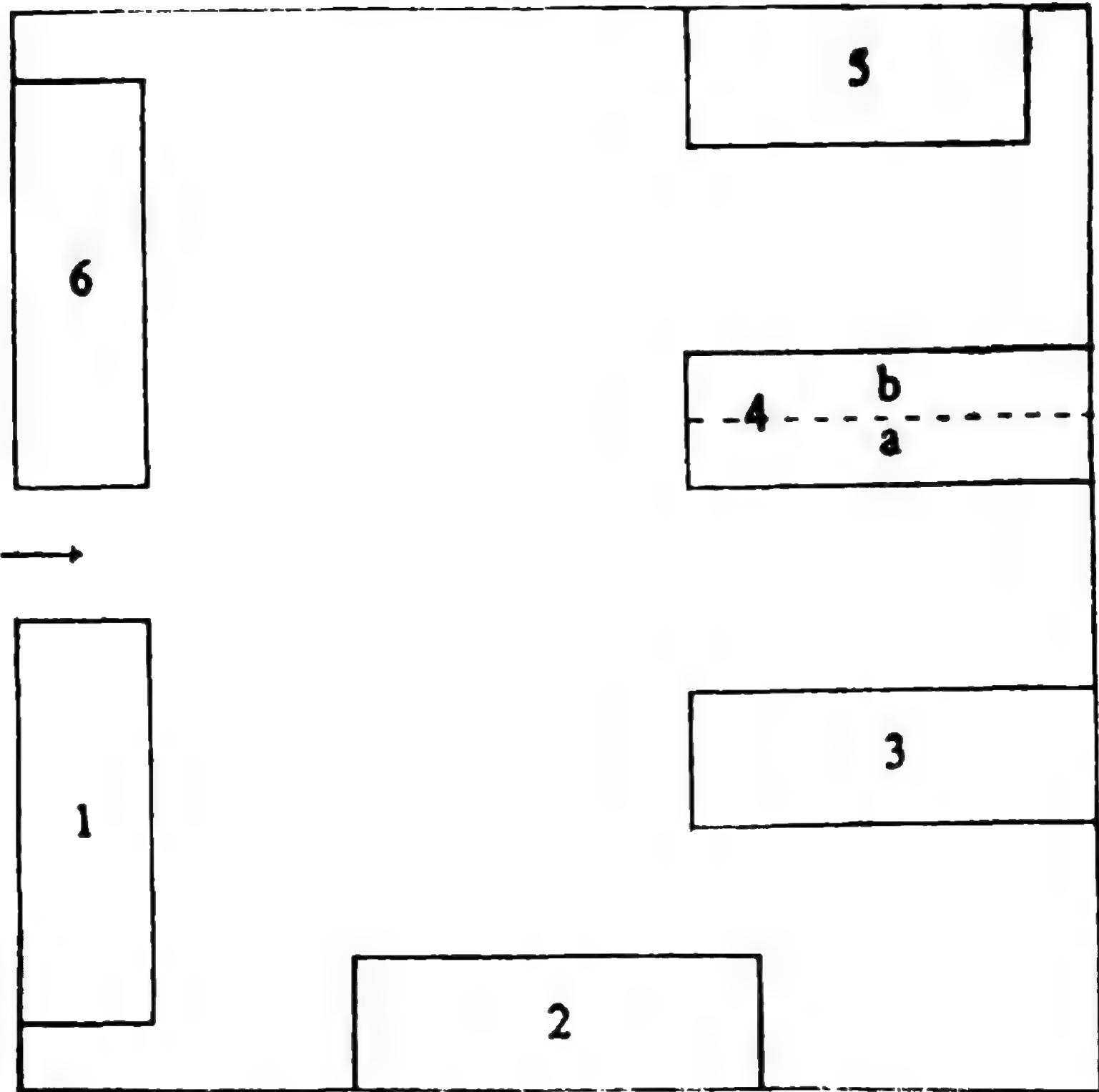
KHAIR KHANA

On a rocky spur on the eastern hillside of Khair Khana, 12 kilometers from Kabul. French excavators in 1934 uncovered a temple and its outbuildings which probably date from the 5th century A.D. The temple is consecrated to the Sun God.

The entire group was composed of three sanctuaries seemingly laid out according to the same plan. Various fragments of statuary in white marble were found here, one of which represented the Sun God and his acolytes. In front of the sanctuaries a terrace had been laid out on the site of a primitive temple which at some earlier time had been filled in with dirt. A stairway led to the southern and main entrance opening onto an inner court. From here one could reach the terrace by way of an inclined ramp.

To the East of the principal group, a circular enclosure joining a massive construction might well have been the place where the faithful assembled to face toward the altar.

BAMIYAN ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1: *Bamiyan* (3rd - 7th century A.D.).

1. Scroll pattern from ceiling of cave V.
2. Painting representing the hand of Buddha.
3. Griffon, from the ceiling of Cave V.
4. Border of flying ducks, emitting flame from their beaks, from ceiling of Cave V.
5. Painting of engraved palmette in square bordered

in pearls; background grey.

CASE 2: *Kakrak* (3rd - 7th centuries A.D.).

The “Hunting King” painting, coming from a sanctuary in the valley of Kakrak, near Bamiyan.

CASE 3

1. Fragment of a mural from Kakrak: seated Buddha surrounded by eleven small Buddhas.

2. Fragment of mural from Kakrak: seated Buddha draped in a monk’s cloak. Shows Sasanid influence.

CASE 4, *Side A*

1. From Kakrak: seated Buddha, haloed.

2. From Bamiyan: head of wild boar, showing strong Sasanid influence.

3. From Bamiyan: two birds (pigeons?) back to back, heads facing, holding a pearl necklace in their beaks. Classic Sasanid motif.

4. From Kakrak: fragment of mural from sanctuary, showing seated Buddha draped in monk’s cloak. Sasanid influence.

5. From Bamiyan: fragment painted on the dome of the stupa of Cave G. Two Buddhas, haloed, seated in Eastern fashion on the lotus; pearl ornamentation on the lower part.

CASE 4, *Side B*. From left to right:

1. Khair Khana (5th century A.D.): marble statue of sun god seated on a throne. The god is attended by two people, one clean-shaven, the other bearded. They correspond to the Acvin of Indian mythology: Dasatya and Masatya.

2. Below, center, a small person representing Dawn drives a two-horse chariot.
3. Tagao (Hindu Shahi period: 8th - 10th centuries, A.D.). Small head of Durga.
4. Gardez (Hindu Shahi period): head of Shiva.
5. Khair Khana: Pedestal of a marble statue of a god; only the feet remain. A donor stands next to a column.

CASE 5. *Kama Dakka* (2nd - 5th centuries A.D.)

1. Head of Buddha.
2. Head of Buddha.
3. Footprint of Buddha, ornamented by swastikas.
4. Qol-i-Nader (2nd - 5th centuries A.D.)

Small reliquary in steatite, cover ornamented at the base by stylized lotus buds, surmounted by a row of olives or leaves. The reliquary contained 4 cases of gold enclosed in 4 boxes of silver. Beside the reliquary are beads which were once in the gold boxes.

CASE 6. *Bamiyan* (3rd - 7th centuries A.D.)

1. Grotesque clay figure (Kirti Mukha) which served as the junction between two arcades of the ceiling of Cave I.
2. Clay head of donor from Cave G.
3. Clay head of demon (Yaksa) with flaming hair; traces of polychrome. Cave G.
4. Clay moustached and bearded face which ornamented the ceiling of the sanctuary of Cave II. Strong Iranian influence.
5. Clay head of moustached barbarian, traces of polychrome. Cave G.
6. Fragment of waved hair of 53-meter Buddha.

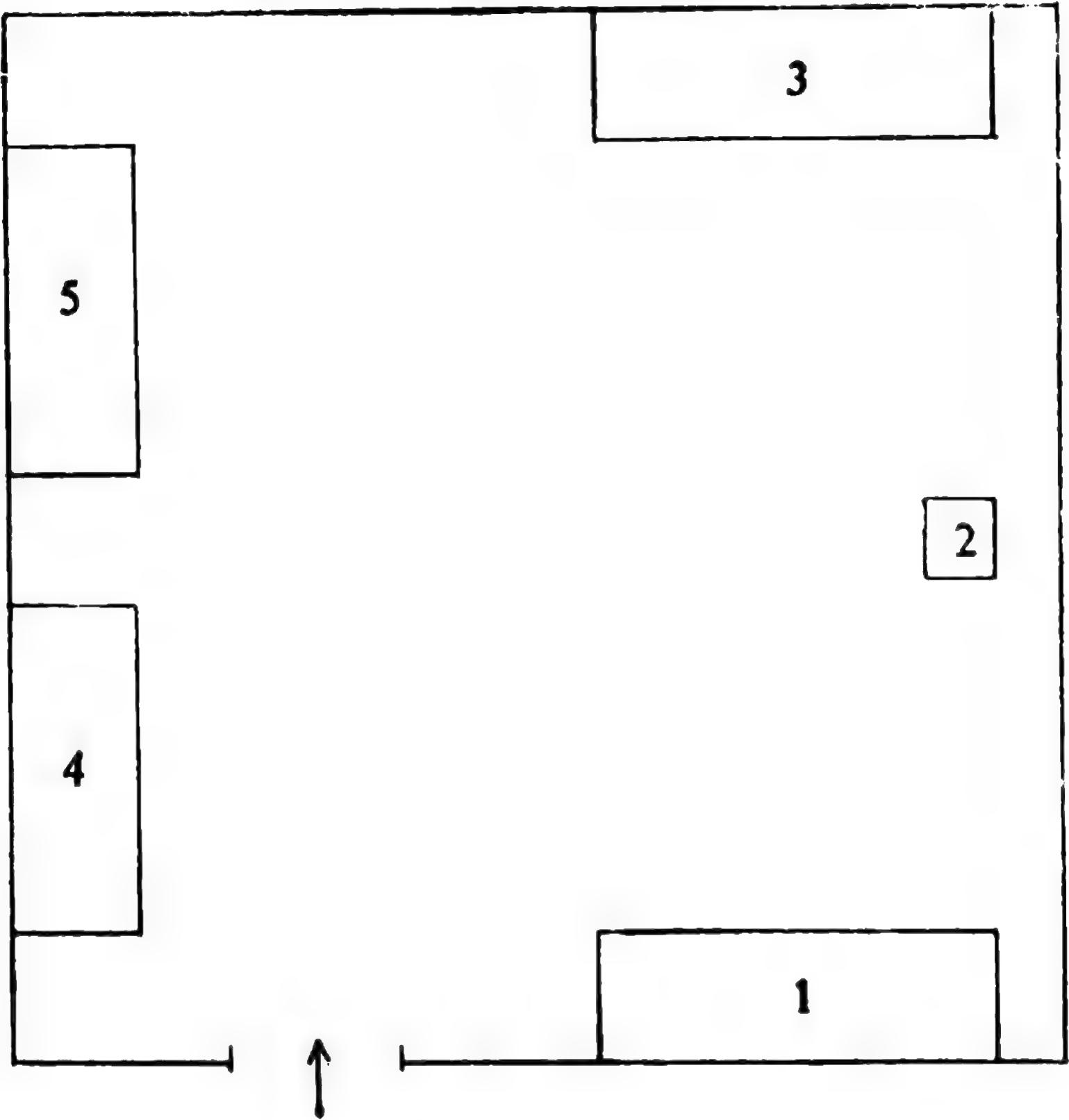
FONDUKISTAN ROOM

IN ITS STATUES and murals the Buddhist monastery of Fondukistan represents a characteristic illustration of the techniques of Central Asia, which adapt very limited local resources to the exigencies of a complex iconographic scheme.

“Fondukistan has revealed a moment little-known elsewhere in the evolution of Indian art, a strange mixture of influences which mingle in Afghanistan before propagating themselves across Central Asia toward China. The monastery is datable by coins probably to the beginning of the 7th century A.D. In the development of Indian art the sculptures give us the transition from the Gupta-Buddhist art of Ajanta to the final phase of Buddhist art.

“At Fondukistan, there is an almost precious refinement in the elegance. Indian influence dominates but Iranian influence is often seen. Traces of the Western Graeco-Irano-Roman-Buddhist still exist. Thus, at one moment in time and space, Fondukistan brings us old and new elements. The tie with Ajanta is striking if we consider a painting of a squatting woman which is almost identical to an analogous figure in Cavern 17 at Ajanta. She, and other figure painting show Fondukistan a link on the route through Afghanistan, from India to Central Asia.” (Ph. Stern)

FONDUKISTAN ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1

1. In the center, head of Bodhisattva. Polychrome clay. From Fondukistan, 7th century A.D.
2. Various terracotta heads from Tepe Khazana (Kabul), showing Hellenistic influence. These include: head of Devata (1), head of divinity, head of a child (4), head of demon (Yaksa) (7), head of donor (11).

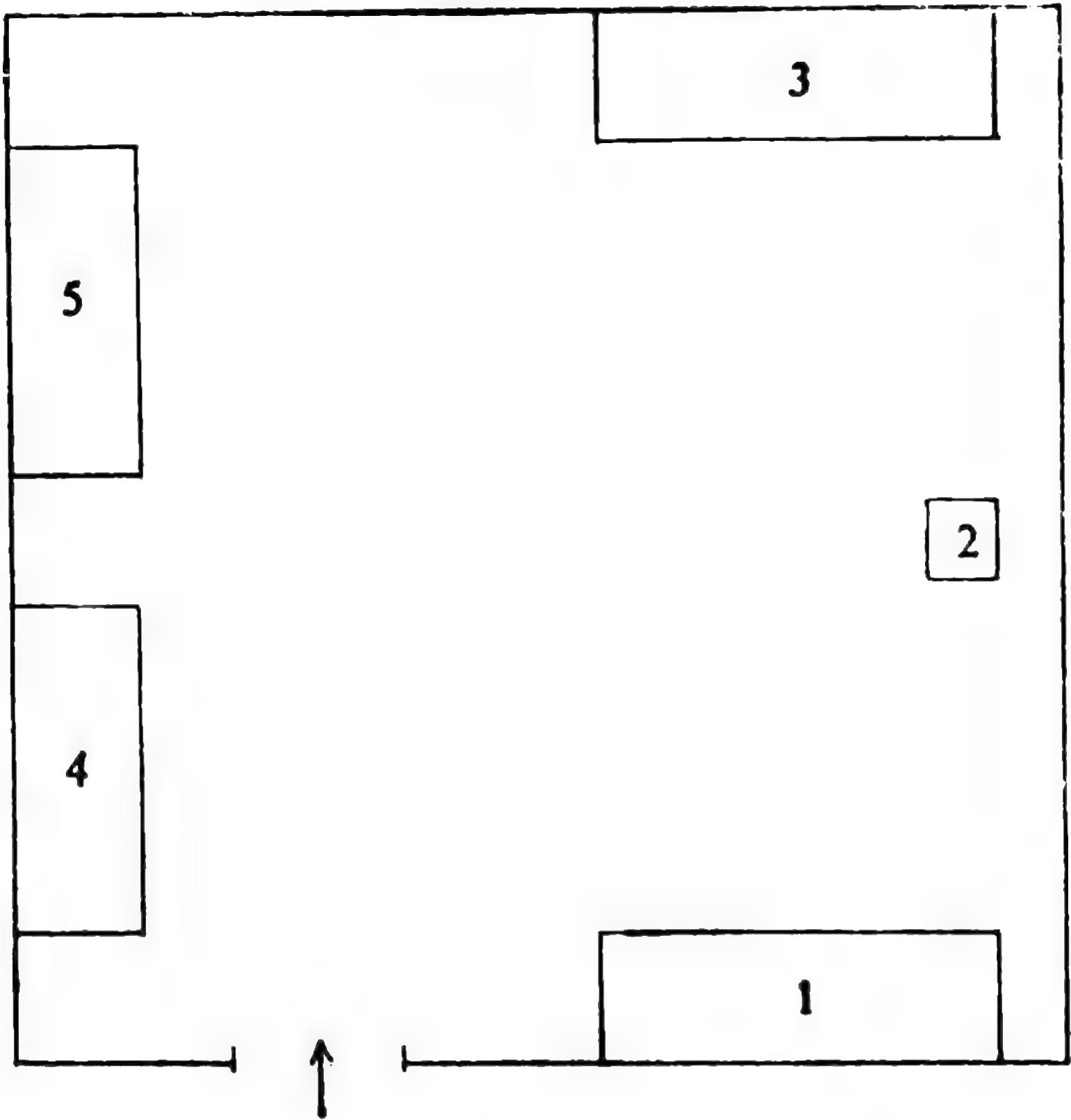
FONDUKISTAN ROOM

IN ITS STATUES and murals the Buddhist monastery of Fondukistan represents a characteristic illustration of the techniques of Central Asia, which adapt very limited local resources to the exigencies of a complex iconographic scheme.

“Fondukistan has revealed a moment little-known elsewhere in the evolution of Indian art, a strange mixture of influences which mingle in Afghanistan before propagating themselves across Central Asia toward China. The monastery is datable by coins probably to the beginning of the 7th century A.D. In the development of Indian art the sculptures give us the transition from the Gupta-Buddhist art of Ajanta to the final phase of Buddhist art.

“At Fondukistan, there is an almost precious refinement in the elegance. Indian influence dominates but Iranian influence is often seen. Traces of the Western Graeco-Irano-Roman-Buddhist still exist. Thus, at one moment in time and space, Fondukistan brings us old and new elements. The tie with Ajanta is striking if we consider a painting of a squatting woman which is almost identical to an analogous figure in Cavern 17 at Ajanta. She, and other figure painting show Fondukistan a link on the route through Afghanistan, from India to Central Asia.” (Ph. Stern)

FONDUKISTAN ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1

1. In the center, head of Bodhisattva. Polychrome clay. From Fondukistan, 7th century A.D.
2. Various terracotta heads from Tepe Khazana (Kabul), showing Hellenistic influence. These include: head of Devata (1), head of divinity, head of a child (4), head of demon (Yaksa) (7), head of donor (11).

CASE 2: *Tagao, Hindu Shahi period* (8th - 10th centuries A.D.)

1. Bust of a person wearing a *dhoti*.

CASE 3. *Fondukistan* (7th century A.D.)

1. Princely couple from Niche E of the monastery.
Polychrome clay.

CASE 4. *Fondukistan*

1. Buddha seated in position of royal relaxation.
Polychrome clay.

2. Mural which ornamented Niche E of the monastery: Bodhisattva Avalokitesvara holding in his right hand the blue lotus flower, in the left hand a vase of water (Kamandalu); strong Indian influence.

CASE 5. *Fondukistan*. From left to right:

1. King Naga (snake) emerging from a pool; a similar personage was once at right. Polychrome clay.

2. Devata seated, polychrome clay. From Niche E.

3. The mother of Jyotiska lying before a screen of fire, probably illustrating an episode in the Buddha legend: the mother of Jyotiska, while her body is devoured by flames, will be delivered of a child by a miraculous intervention of Buddha.

THE COINS

THE TREASURE OF MIR ZAKAH NEAR GARDEZ.

AT THE END of May 1947 rumor reached Kabul that a very important discovery of old coins had been made near Gardez, the capital of the Southern Province, 65 miles south of Kabul. As it turned out, the hoard came from the village of Mir Zakah, 35 miles east-northeast of Gardez, in tribal territory not far from the Pakistan frontier.

It is impossible to estimate, even approximately, the number of coins lost during the days which preceded the arrival of Kabul Museum representatives. This number must have been very large, perhaps as high as several thousands.

The bulk of the hoard was of Indian silver coins of the 4th and 3rd centuries B.C., and "Graeco-Greek" silver coins stretching from the reigns of Apollodotus and Menander to those of Hermaeus and Azes, from the second quarter of the 2nd century to the third quarter of the 1st century B.C.

The most recent coins were Vasudeva, the last of the Great Kushans, and it is probable that the burying of the hoard was related to the invasion of India by the Sassanids in the second quarter of the 3rd century A.D. which led to the fall of the Kushan dynasty. Mir Zakah is situated on one of the routes of this invasion.

The coins, then, are older than the date of burying by at least two and a half centuries for those of the last Indo-Bactrian king, by three to four centuries for those of the first Indo-Bactrian kings, and by four to five centuries for the Indian coins. The explanation for this must be looked for in the cessation of silver coinage under the Indo-Parthians and Kushans: because the metal was no longer being coined the money of past dynasties remained in use during the centuries following.

The composition of the treasure, studied by Raoul Curiel, strikes one immediately in the almost complete absence of Graeco-Bactrian coins, even less numerous than the coins of the far-off Mediterranean Greeks. One of the surprises of the find was the relatively high proportion of plated pieces. These are of bronze covered with a thin film of silver and appear especially in the coinage of Hermaeus. This proportion may be even higher than it appears, for in order for a coin be recognized as plated, it is necessary for the silver plating to be at least partly intact. It is easy to distinguish a silver coin from a silver-plated one simply by scratching the surface. If the plating has completely disappeared, the coin may pass for bronze or copper.

According to the distinguished French numismaticist, M. Raoul Curiel, all the Hermaeus coins found at Mir Zakah should be considered silver-plated tetradrachmas which have lost their silver covering.

THE BACTRIAN TREASURE OF QUNDUZ

The National Museum of Afghanistan today contains more than 600 coins found in 1948 at Qala-i-Zal,

near the Soviet frontier. This collection constitutes the finest cache of Graeco-Bactrian tetradrachmas found to date. Several of the coins had representations of the late Graeco-Bactrian kings previously known only on bilingual coins.

Also found in the hoard were the large coins of Amyntas. They weigh 84 grams and therefore can be described as double decadrachmas, corresponding in weight to twenty Attic drachmas or five tetradrachmas. (The value of Greek coins was counted in drachmas, an ancient measure of weight.)

The five double decadrachmas of Amyntas are probably commemorative medals issued after a military victory, and perhaps relate the adoption of the name - cult of the Graeco-Bactrian kings, such as Eucratides *Megas* (the Great) and Amyntas *Nikator* (the Conqueror). The large coins of Amyntas are the largest Greek coins ever discovered. Amyntas is a relatively unknown king, and it is surprising that he issued such commemoratives whereas such famous kings as Demetrius I and Menander did not. The coins of Amyntas have two different reverse sides. Number 47 and 48 show the well-known motif of Zeus on his throne, common on the reverse sides of the coins of several other kings. Number 49 - 51 represent another deity, Fortune, also enthroned, and probably a symbol of the victories of Amyntas. Generally most Greek commemorative medals show Zeus, who is called Nikator (the Conqueror) in Greek religious rituals. Amyntas is one of those rare kings who used more than one motif on the reverse side of his coins.

The treasure of Qunduz also contained coins of the following Graeco-Bactrian kings: Euthydemos I, De-

metrius I, Euthydemos II, Antimachus, Agatocles, Eucratides I, Plato, Eucratides II, Demetrius II, Heliocles. Several Indo-Bactrian kings are also represented: Lysias, Theophilus, Antialcidas, Mayntas, Archebios, Philoxene, Hermaeus.

We can now add three variations to the known varieties of the obscure king Plato. One bust of the king shows him wearing a crown instead of the usual helmet on the obverse side. More impressive are two completely new obverse motifs, one illustrating the sun god driving his chariot, with the name of the king inscribed; the other shows the same god standing with profile to left, right and raised. The sun god represented is probably Mithra, found on many Kushan coins.

According to the studies of A. D. H. Bivar, the date of the burying of the hoard probably took place between 140 - 100 B.C.

THE TREASURE OF CHAMAN-I-HAZURI (KABUL)

The Chaman-i-Hazuri hoard (6th - 4th centuries B.C.) was discovered in 1933, and includes coins from classical Greece, Achaemenian Persia as well as local coinage and antique jewelry. The Chaman is situated at the beginning of the Lataband Pass route to Pakistan and India, and part of the annual Afghan Independence celebrations are held on this large parade ground

The Greek coins: These include 34 coins from Athens and 30 from various other Greek city states. Of particular importance are the 33 tetradrachmas of Athena wearing a laurel wreath, with an owl on the reverse side. The city states whose coins are represented are: Aegina and Melos in the Aegean Sea, Corcyra,

an Ionian island, Acanthe and Thasos (Mysia), Erythrees (Ionia), Chios and Samos (Ionia), Cnide (Carie), Aspendos and Sidon (Lycia-Pamphylia), Celendris, Soles, Tarsus, Mallos (Cilicia), Paphos and Citium (Cyprus), and Salamis. Most of the coins are staters (another Greek weight measurement for coins); the others are common types of drachmas and tetradrachmas.

Achaemenian Persian coins: These coins are of the type showing a king supporting an arch with his left hand and holding a javelin in his right.

Local coinage: The locally-made (or so-presumed) coins are mainly of crudely rectangular punched-out “Bent Bar” types. Several new types were discovered at Chaman-i-Hazuri, and can be grouped according to their motifs: geometric symbols, flowers, palmettes and double bull heads back to back in the style of Persepolis (Persia). The punched coins were cut out without regard for boundaries of the design and many are cut in half. According to Professor Daniel Schlumberger, who has studied the coins, they resemble Greek coinage rather than that of ancient India. Professor Schlumberger says: “One wonders if the punched bar coins may not represent exports of the weight-ingots of the Greek monetary system just prior to the time of Alexander the Great. Previously, many believed the diffusion of Greek money in pre-Alexandrian times embraced only the confines of the Persian Achaemenian Empire. Now we have evidence to the contrary, and for the first time also, we have the Persian monetary weight system appearing in Kabul before Alexander; the same weight system appears at Taxila (West Pakistan) just before Alexander.”

"The 'Phoenician' weight system of post-Alexandrian Macedonia was found through the Eastern Provinces at the end of the 4th century B.C., and subsequently adopted by the Mauryan Dynasty of ancient India. The Attic weight system grew out of the Phoenician and eventually gained acceptance in the post-Alexandrian Persian (Selucid) and Afghan (Bactrian) empires after Euthymenides. A fourth system of monetary weights (the other three: Pre-Alexandrian Greek, Persian, Phoenician), the Indo-Bactrian, came into being at the beginning of the 3rd century B.C. as a result of the invasion of India by Euthymenides."

The date of the burial of the Kabul hoard, definitely before the invasion of Alexander, should be placed about 380 B.C. because none of the coins date after this. The oldest coins date in the first half of the 4th century B.C. Therefore, the Kabul treasure offers the first evidence of the spread of Greek coinage into Afghanistan during the Achaemenian period, about the beginning of the 4th century B.C.

THE TREASURE OF TEPE MARANJAN

During the 1933 excavations of the French Archaeological Delegation in Afghanistan at Tepe Maranjan, a cache of coins was discovered near the staircase giving access to the roof terrace of the Buddhist monastery.

The treasure consisted of twelve gold coins of Kushano-Sassanian time, and 368 Sassanian silver drachmas. M. Curiel, who studied the coins, assigns one of the gold coins to the king Varhran II (273 - 275 A.D.). Ten of the others belong to an unknown king; the last appears to be inscribed "Ormizd." The language on

the coins is still unknown. Certainly it relates to the Iranian languages and the alphabet is derived from Greek script. E. W. Thomas proposes to call the language "Tokharian."

Of the 368 Sassanian silver drachmas, 326 are in the name of Shapur II (319 - 379 A.D.), 26 are of Ardeshir II (379 - 383 A.D.), and 14 in the name of Shapur III (383 - 388 A.D.).

BEGRAM ROOM

THE HISTORY OF BEGRAM — *taken from Rene Grousset.* THE INTIMATELY related work of Hackin and Foucher resulted in the discovery of Begram, an archaeological site in the mountains north of Kabul, dominating the Kabul River Basin. Begram was probably Kapisa, the ancient capital of Indo-Greek rulers for 150 years before the Christian era, and after that, capital of several Indo-Scythian (Kushan) rulers including the great Kanishka (ca. 144 - 172 A.D.). In other words, Kapisa, an important city long before Kabul, was for several centuries the center of Hellenistic Afghanistan.

The centuries under discussion witnessed the opening of the great trans continental East-West Silk Route. This has been amply documented by Polemy and other Alexandrian geographers, who discussed the commercial activities extending from Graeco — Roman Syria across Iran (still Hellenistic under the Parthians), linking Antioch to Bactria.

It was also the epoch when the Indus Basin was conquered, first by the Greek kings, then by the Indo-Scythians (Kushans). At this time the old route from Bactria to Taxila passed through Kapisa, dipped into the Katul River Valley and continued on to the Indo-Gangetic world. Finally, this was the period when the Chinese established dominion over the Tarim Basin

(Chinese Turkestan) during the Han Dynasty (campaigns of the Emperor Wu-Ti, about 100 B.C., and by General Pan Tch'ao between 72 and 102 A.D.). This conquest was directly responsible for opening up the famed Silk Route, which connected Hellenistic Afghanistan with the Far East through the high passes of the Pamir mountains.

To the continental commercial routes we must also add the maritime routes of the period. The same Ptolemy who has given a detailed itinerary of the Silk Route did not have the slightest interest in the Indian Ocean trade. Recent work by the British archaeologist Sir Mortimer Wheeler and his Indian colleagues has thrown new light on the sea trade of the period. The discoveries at Arikamedu near Pondicherry and Oc-eo in the Transbassac have shown the importance of the sea trade. Aretine Roman pottery and coins of the period of Augustus, Roman intaglio and other finds indicate that by sea as by land the ancient Indo—Scythian empire was brought under influences from the Mediterranean.

Pax Romana in the Near East, the Sassanian peace in Iran, the Kushan peace in Indo-Scythic Afghanistan, *Pax Sinica* in Chinese Turkestan under the Han Dynasty all contributed to the exceptional circumstances which permitted the free circulation of commercial items as well as art and art techniques and religious doctrines. And Kapisa, the site of Bagram, found itself at the crossroads of these influences.

With his great knowledge of Asian history, Hellenistic and Indian studies and Far Eastern art, Hackin decided that Bagram would be the proper place to search for Kapisa. The sensational finds in the exca-

vations proved him to be right. The discoveries by Hackin and his team of Graeco-Roman painted glassware, Indian ivories and Han Dynasty lacquerware was not chance, but diagnostic of the whole period under discussion. With his usual clarity Hackin placed the assemblage at the crossroads of the Asian routes, in the time when from Antioch to the Ganges to the Chinese Empire goods were fed into Afghanistan. Of great importance was the fact that the routes were open and free, thus creating a happy epoch when for more than two centuries the barriers were down, permitting the peaceful development of two forces which influenced both East and West: Buddhism and Hellenism.

THE TREASURES OF BEGRAM

The Begram ivories form a unique collection, the true jewels of the National Museum of Afghanistan. They probably were furniture decorations, on thrones, beds, stools and small boxes, in the palaces of the Kushan kings of the 2nd - 3rd centuries A.D.

The ivories were found piled up in two rooms which had been carefully walled up to protect them from theft, possibly during the invasion of Shapur I from Sassanian Iran. These ivories reflect the themes and naturalism of early Indian art, especially the bas-reliefs and sculptures of Sanchi and Mathura, with which the Begram finds are more or less contemporary (end of the 1st century A.D.)

The figures represented in the ivories are almost always women in the women's quarters of a royal palace. They are shown at their dressing tables, playing or relaxing in the gardens, portrayed with a charming

and fanciful freshness. These women, clothed in Indian dresses of transparent silk, foreshadow the frescoes at Ajanta. One sees the subtropical sensual beauty according to the aesthetic rules of India: large breasts, small waists, overlarge hips. But the sensual poses fade into delicacy as one views the figures objectively.

Although the ivories provide the key to the Begram treasures, we cannot neglect the other objects found among them: lacquer bowls from Han Dynasty China, Graeco-Roman bronzes and glassware from Alexandria, plaster reproductions of classical Greek and Hellenistic plaques whose originals have never been found. The goblets in painted glass have no peers in the world. Painted Graeco-Roman mythological scenes, such as the combat between Hector and Achilles, frequently occur. Other vases have appliqued blue or white glass strips.

One Graeco-Roman bronze statue is, according to specialists, unique: a figure of Serapis-Hercules, a hybrid divinity, having the club and apples of the Hesperides which pertain to Hercules as well as the diagnostic hairstyle, the *modius*, or sacred basket of mysteries ornamented with olive branches, properly belonging to Serapis, who symbolizes Life and Death at the same time.

A charming representation of the child-god, Harpocrates, offspring of Serapis and Isis, is very much like the one found in the Taxila excavations of Sir John Marshall.

The bronze vases and utensils found along with the decorated bronzes are similar to those found in the house of a rich Roman of the Empire Period. Therefore, it is not surprising that many of the pieces are

indentical to those excavated at Pompei.

Thus the extraordinary Begram finds, now the pride of the National Museum, illustrate graphically the meeting of three great ancient civilizations in Afghanistan: Indian, Chinese, Graeco-Roman.

BEGRAM AND THE GRAECO-ROMAN WEST

Reliefs done in plaster, showing subjects borrowed from Greek mythology:

<i>Dionysius and his retinue:</i>	Dionysius with satyrs and passionate women. A drunken Silenus. Passionate woman and the child Dionysius. A pig sacrifice. Sacrifice with Silenus. Symplegma of a siren and a sleeping man. Grape leaves and grapes. Sacrifices to the gods.
<i>Gods and Heroes:</i>	Ganymede watering the eagle of Zeus. Head of Athena. Nude Venus. Eros and Psyche. The <i>Tyche</i> (Fortune) of Alexander. Head of Hercules. Head of young hero wearing helmet. Servants of Actaeon. Ulysses (fragment). Diomedes.

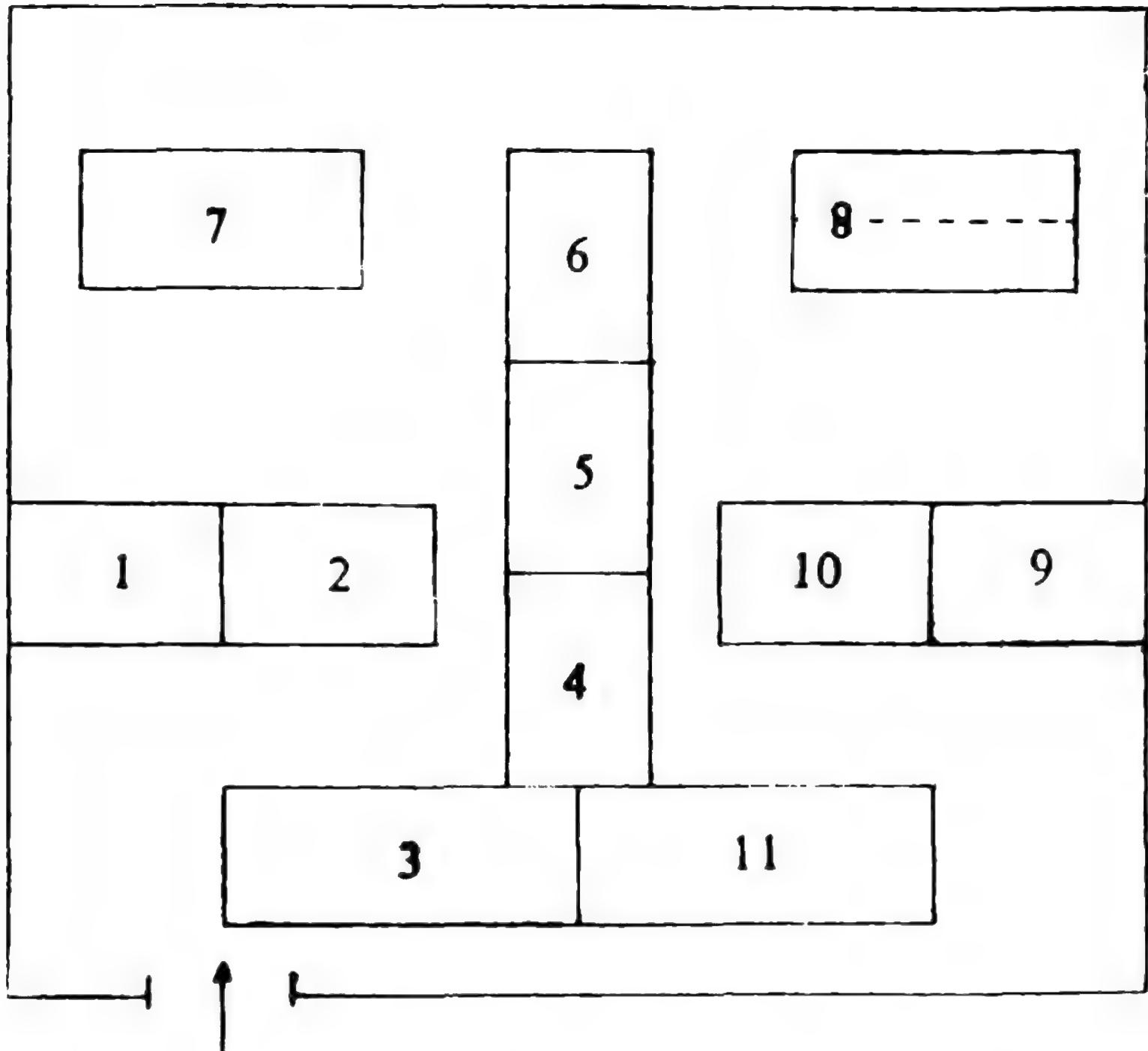
Portraits of Poets:

Poet and muse with zither.

Bust of young man.

These plaques in relief were cast from the originals dating in the Classical Greek period (5th - 4th centuries B.C.)

BEGRAM ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1 *Indian, Chinese and Classical Art* (1st - 2nd centuries A.D.)

1. Console of sculptured ivory: griffin ridden by a naked woman.
2. Vase with representation of the Pharos Lighthouse of Alexander, one of the Seven Wonders of the Ancient World. A unique piece.
3. Plaster medallion of cupid; head in round relief.
4. Glass goblet with lozenge motifs.

5. Womens quarters, carved ivory.
6. Sculptured ivory.
7. Sculptured ivory: a masterpiece of ancient Indian ivory work, the cover and sides of a jewel casket.
8. Lacquer bowl fragments from Han Dynasty China.

CASE 2 *Hellenistic Bronzes* (1st century A.D.)

1. Mask of Silenus, crowned with ivy.
2. Scale weight: bust of goddess (Athena?).
3. Naked, mustached cavalier.
4. Scale weight: bust of the god Mars, helmeted.
5. Rooster with human face, probably Hermes.
6. Flacon with handle in form of a snake.
7. Woman's head with elaborate hairdress. Perhaps the nozzle of a vase.
8. Repousse shield engraved with fish swimming around the head of Medusa.
9. Harpocrates, son of Serapis and Isis. Egyptian hairstyle.
- 9a. Copy of bronze statue found at Taxila, representing Harpocrates.
10. Two-handled platter, of a type found at Pompeii.
11. Flacon ornamented with oblique channeling.
12. Figure of the hybrid god, Hercules-Serapis.

CASE 3 *Carved Ivories* (1st - 2nd centuries A.D.)

1. Three statuettes of Lakshi (water goddesses)

CASE 4

1. Ivory carved in high relief, in style of Mathura, India. Women standing in different poses beneath a group of arched doors and porches.

2. Bowl of "millefeuille" type.
3. Two gold candlesticks in the shape of elephants with upraised trunks. Repousse work.
4. Carved ivory, Mathura style: a scene of life in the royal harem.
5. Engraved ivory: decorative band, eel in relief.
6. Shallow bowl of ribbed glass, marked irridescence.
- 7,8. Carved ivories showing harem life, dating 1st -- 2nd centuries A.D.

**CASE 5 *Ancient Indian Ivories and Hellenistic Glass*
(1st - 2nd centuries A.D.)**

1. Carved ivories: scenes of palace life in Kushan times.
2. Carved ivories: imaginary scene of hunting winged felines.
3. Transparent glass flacon in shape of dolphin.
4. Shallow cup of ribbed glass with brown and white stripes.
5. Bronze vase handle inlaid with silver and copper, ornamented with deer head.
6. Zoomorphic rhyton in brown glass.

**CASE 6 *Carved Ivories in the Mathura Style (Indian)*
(1st - 2nd centuries A.D.)**

1. Carved frieze showing royal Khushan palace life.
2. Carved frieze: mythical beasts with human faces and palmette designs.
3. Carved frieze of winged monsters alternating with children wearing necklaces and jeweled belts.
4. Small carved panels: scenes with two or three women.

5. Gilded bronze pendant: grape leaf.

CASE 7 *Kushan Pottery and Baked Clay Figurines* (1st - 3rd centuries A.D.)

1. Small terracotta water bottle in shape of a horse.
2. One-handled jug, cross-section a flattened sphere, molded.
3. Terracotta figure on horseback. Broken.
4. Large bell-shaped footed goblet of red clay.
5. Small pot with narrow neck.
6. Large, handled jar, glazed olive green.
7. Front part of vessel in shape of a goat.
8. Cylindrical footed goblet with slightly flaring lip.

Painted designs.

9. Footed goblet of red clay, painted designs.
10. Small footed painted goblet of red clay.
11. Black bowl.
12. Small jug in shape of a horse. Greyish clay.
13. Two-handled bowl of light red clay. Undulating lines and punctuations on inner rim.

CASE 8 Side A

Plaster Hellenistic Medallions

1. Helmeted head of young hero, perhaps Mars.
2. Ganymede (the cupbearer to the gods) bringing water to the eagle of Zeus.
3. Naked Venus, offering fruits.
4. Poet and muse with a zither.
5. High relief of a young man.

Hellenistic Bronzes

6. Small winged sphinx.
7. Pompeian trivet shaped like a round table. Griffin feet.

8. Scale weight: the young Mercury.
9. Cupid, small winged god with a bow.

CASE 8 Side B

1. Ivory carved in high relief: buffalo.
2. Ivory sculpture, Mathura style, of two women under a door surmounted with winged lions, griffins, and elephants. Under an engraved *tympan* a cat watches a fowl.
3. Carved ivory: hunting in the forests of Ashoka.
4. *Skyphos* of Alexandria, ornamented with grape leaves, with traces of gold on transparent glass.
5. Elephant in ivory.
6. *Jataka*: the story of the *mangala-asva* of the king of Benares.
7. *Jataka*: the story of the love affair between the young recluse, Ekasrnga, and the princess Nalini.
Note: 6 and 7, *Jataka* tales from the life of the Buddha, are the only ivories found at Begram having religious subjects. They date 1st - 2nd centuries A.D.
8. Carved ivory of two women standing under a tree of Ashoka.
9. Carved and engraved ivory of two women, one playing a flute.
10. Carved and engraved ivory of dancing scene: dancer shown at right, musician with drum at left.

CASE 9 Hellenistic Glass (1st century A.D.)

1. Fish-shaped perfume flask, eyes and fins in blue glass.
2. Blue glass goblet, ornamented with glass wire and filigree.
3. Small footed blue vase with vertical ribbing.

4. Small pear-shaped vase with one handle, in blue glass, decorated with lozenges.
5. Blue glass vase with two handles, filigree decoration.
6. Fish-shaped blue glass flacon.
7. Two-handled blue glass vase, filigree decorations.
8. Large painted goblet, with scenes of the fight between Achilles and Hector.
9. Large painted goblet with hunting scenes on upper part, fishing scenes on lower part.
10. Glass *oenochoe*, decorated in gold leaf, showing drinking scene.
11. Small vase; color decomposed.
12. Large goblet, color decomposed, decorated glass wire.
13. Painted glass, scene with two men and two women.

CASE 10

1. Woman-bird jug in blue-green glaze, somewhat iridescent. Disputed origin: Hellenistic in technique but Indian in style (face, dress, ornaments, armband).
2. Porphyry plate from Egypt.
3. Slender porphyry Egyptian goblet.
4. Large blue-black *oenochoe*.
5. Alabaster patera, ramshead at end of handle.
6. Alabaster *oenochoe*.

CASE 11 *Carved Ivories* (1st - 2nd Centuries A.D.)

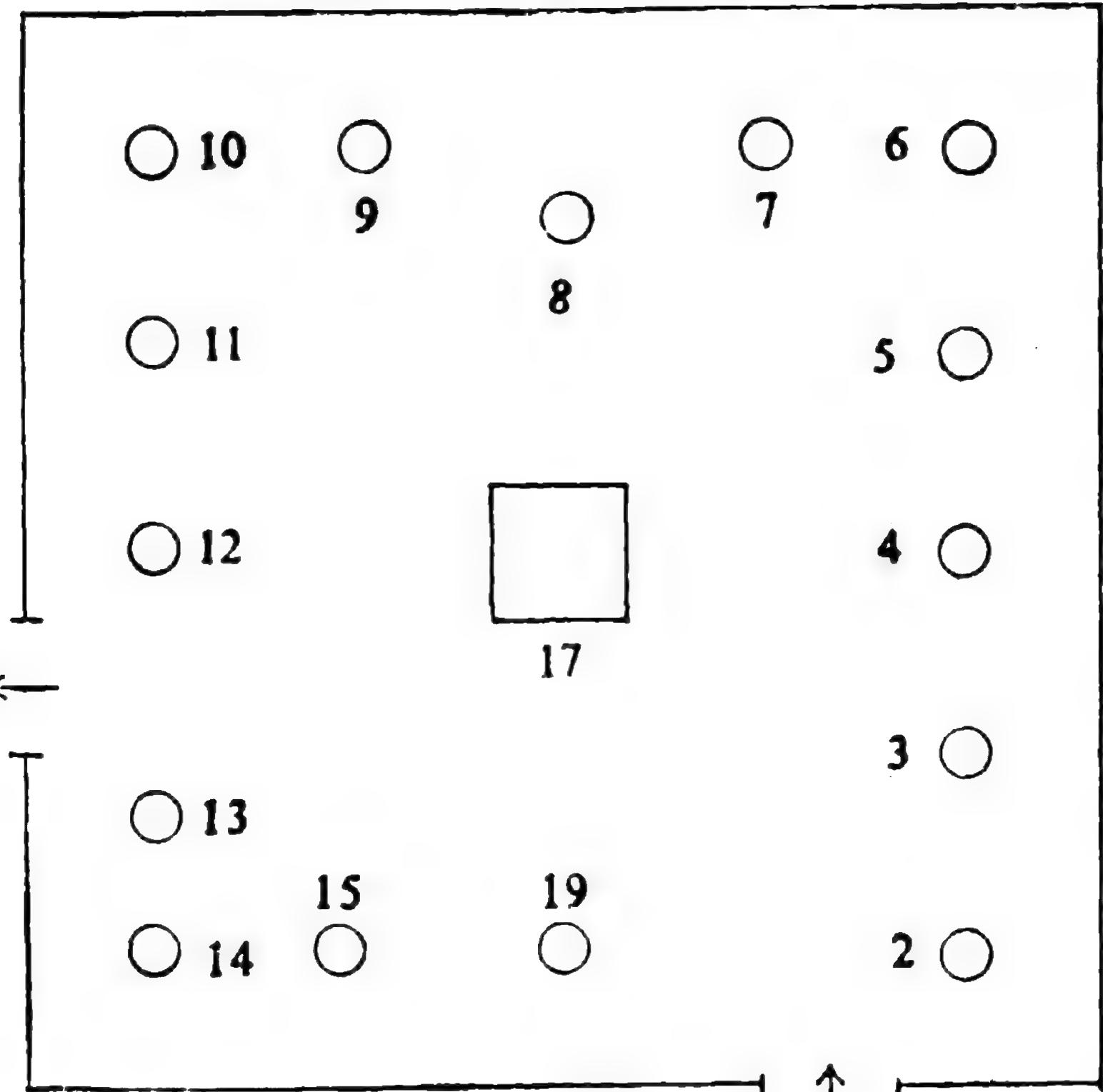
1. Large backpiece of a royal throne, ornamented with carvings of women. Part of this specimen is reconstructed.

SHOTORAK AND PAITAVA

THE NATIONAL MUSEUM contains many sculptures in schist found in the ruins of the monasteries of Shotorak and Paitava, near Begram. Among the best preserved and most interesting of these is the relief representing the Veneration of the Buddha by Kasyapa Brothers, and a relief illustrating the Dipankara *Jataka* (*Jataka* are traditional tales about the life of the Buddha) from Shotorak monastery. The fine piece representing the Great Miracle of the Buddha came from Paitava.

Apparently related closely to the artistic school of ancient Gandhara (Jalalabad-Peshawar region), these works nevertheless have several distinctive traits. The most important characteristic is that of showing the Buddhist partons in Kushan dress, the typical long coat of the Central Asian steppes. Tailored trousers, so necessary to the horse-riders of Central Asia, are another diagnostic motif. The sculpture on the whole is rather heavy-handed and rustic, and is probably contemporary with the great sites of Begram and Surkh Kotal (2nd - 3rd centuries A.D.).

SHOTORAK ROOM



CORRIDOR *Left of the door*

1. Worship of the Buddha by three bearded brahmins, the Kasyapa brothers. On the right, the donor clothed in Kushan dress and his wife in the Greek style.

ROOM

2. Pedestal representing a lotus blossom; under-

neath, a Bodhisattva teaching while seated in “European” fashion.

3. Yakshi, a female divinity called a “tree fairy.”
4. Reliquary base: Buddha and Nirvana.
5. Penitent Buddha.
6. Worshipper (from Paitava).
7. Stair step: lion.
8. Meditating Buddha in the center of a halo of flames; Brahma and Indra on each side of his head.
9. Stair step: lion.
10. Seat base.
11. Bodhisattva Maitreya.
12. Bodhisattva Maitreya making the reassuring gesture and holding a vase of water; the seat, which is supported on the claws of a lion, shows a Bodhisattva seated on a lotus.
13. Bodhisattva Maitreya; one can imagine the vase of water which he holds in his left hand.
14. Cariatid (tree fairy) in Indian costume (Paitava).
15. Haloed Buddha making the gesture meaning absence of fear; a bouquet of lotus is between his feet.
16. Base of a stela showing the Bodhisattva Maitreya teaching.
17. Scenes from the life of the Buddha:
 - (a) Assault of Mara.
 - (b) The first preaching.
 - (c) Bodhisattva with donor.
 - (d) Buddha meditating, between two donors.

THE ANTIQUITIES OF EARLY ISLAMIC TIMES

(pre-1220 A.D.)

by Daniel Schlumberger

TWO EARLY ISLAMIC periods can be distinguished in Afghanistan. The first is the period of Islamic penetration. Within 30 years after the death of Mohammed in 632 A.D. the Arabs had reached Herat by way of Seistan. At the beginning of the 8th century A.D., Arab armies had crossed the Oxus River into what is now Soviet Central Asia. The conquest of Kabul and Qandahar came later, during the Ghaznavid Period, in the second half of the 10th century A.D., when the ruling kings in Kabul, the Hindu Shahis, were driven beyond the Indus River.

The second period, which lasted from the final decades of the 10th century through the 11th and 12th centuries A.D., covers a time when Afghanistan was the seat of powerful kingdoms: first and foremost, the glorious Ghaznavid Dynasty, which took its name from its capital, Ghazni; then the Ghorid Dynasty, with its capital in Ghor in the central area of the Hindu Kush mountains. During this period Islam became firmly established in Afghanistan, and Afghanistan was a springboard for many raids into India. Each winter while Mahmud of Ghazni reigned (998 - 1030 A.D.), Muslim armies poured from its high mountains

into the plains of India, a politically divided region ill-equipped to withstand organized onslaughts from the north. The raiders usually returned from India laden with loot, which they accumulated at Ghazni or at such secondary capitals as Laskhari Bazaar-Bust, situated at the confluence of the Helmand and Arghandab rivers.

Of the two Early Islamic periods, the first is barely represented in the Kabul Museum: let us mention only a page of the Holy Quran of Abbasid times, written in beautiful Kufic script.

Most of the important objects in the *Room of the Islamic Arts* date from the second period, beginning in the late 10th century A.D. From Ghazni come many excellent bronzes, some of the finest ever produced. Ghazni, for 150 years before its destruction by the Ghorid king, Ala-ud Din Jahansoz, in 1150 A.D. was one of the greatest cities of the Muslim world. The bronzes include plates, dishes, water jugs, stirrups and many other items. Bronze plaques and panels were often decorated on both sides, not only with calligraphy and floral motifs but with human figures engaged in hunting, dancing and fighting, apparently a continuation of the artistic tradition so popular in pre-Islamic Sassanid times. The museum has an excellent collection of "Seljuk" bronzes, or so they are called in most major American and European museums. However, since the so-called "Seljuk" style post-dates the Ghaznavid period, and since there is little difference between the two styles, the term "Ghaznavid" could better be applied to both.

To the Ghaznavid bronzes and some marble sculpture from the palaces which had been collected hit or

miss for years can now be added the specimens excavated by the Italian Archaeological Mission since 1959. In particular, many fine pieces of metallic luster ware, a major ceramic export from Iraq in early Islamic times, have been uncovered.

The excavations of the French Archaeological Delegation at Laskhari Bazaar (1949 - 52) added greatly to our knowledge of early Islamic Afghanistan. In the central case of the *Room of Islamic Arts* can be seen an excellent pottery cup and other fine examples of Ghaznavid ceramic styles.

In the winter palace of the Ghaznavid sovereigns, excavations have uncovered the audience hall and its *iwan* with walls of baked bricks. Two large panels with epigraphic borders and with an interlacing of cut brick around some sculptured stucco, frame the south door. One of these is on display on the ground floor of the Museum in the left wing.

The hall was decorated with distemper paintings coated with a lime mortar. They probably formed a frieze on the interior walls all around the *iwan*. These paintings probably date from the beginning of the 11th century and represent the Turkish slaves of the Sultan's guards. Some fragments of these paintings are on display in the *Room of Islamic Arts* and its annex, where the top of a pillar from the same palace may also be seen. It is decorated with pictorial motifs, and most particularly with a figure of an adolescent with slanted eyes and turbaned head surrounded with a sort of aureole.

After it was first destroyed, the palace was apparently rebuilt by the Ghorid dynasty. At that time some additions were made at the extreme southern

end of the audience hall. Of the two small additional rooms, one was made into a mosque which most probably served as the private prayer room for the king. Its walls were richly decorated with sculptured stucco. This mosque has been reconstructed at the Museum in its original size and with its rich decorations and is on display on the ground floor of the Museum in the left wing.

Another early Islamic site, a refuge cave near Qandahar named Shamshir Ghar, was excavated by Dr. Louis Dupree of the American Museum of Natural History, New York. This small site has a sequence dating from the Kushan Period (B.C. - A.D. line) to the Mongol invasions of the 13th century A.D.

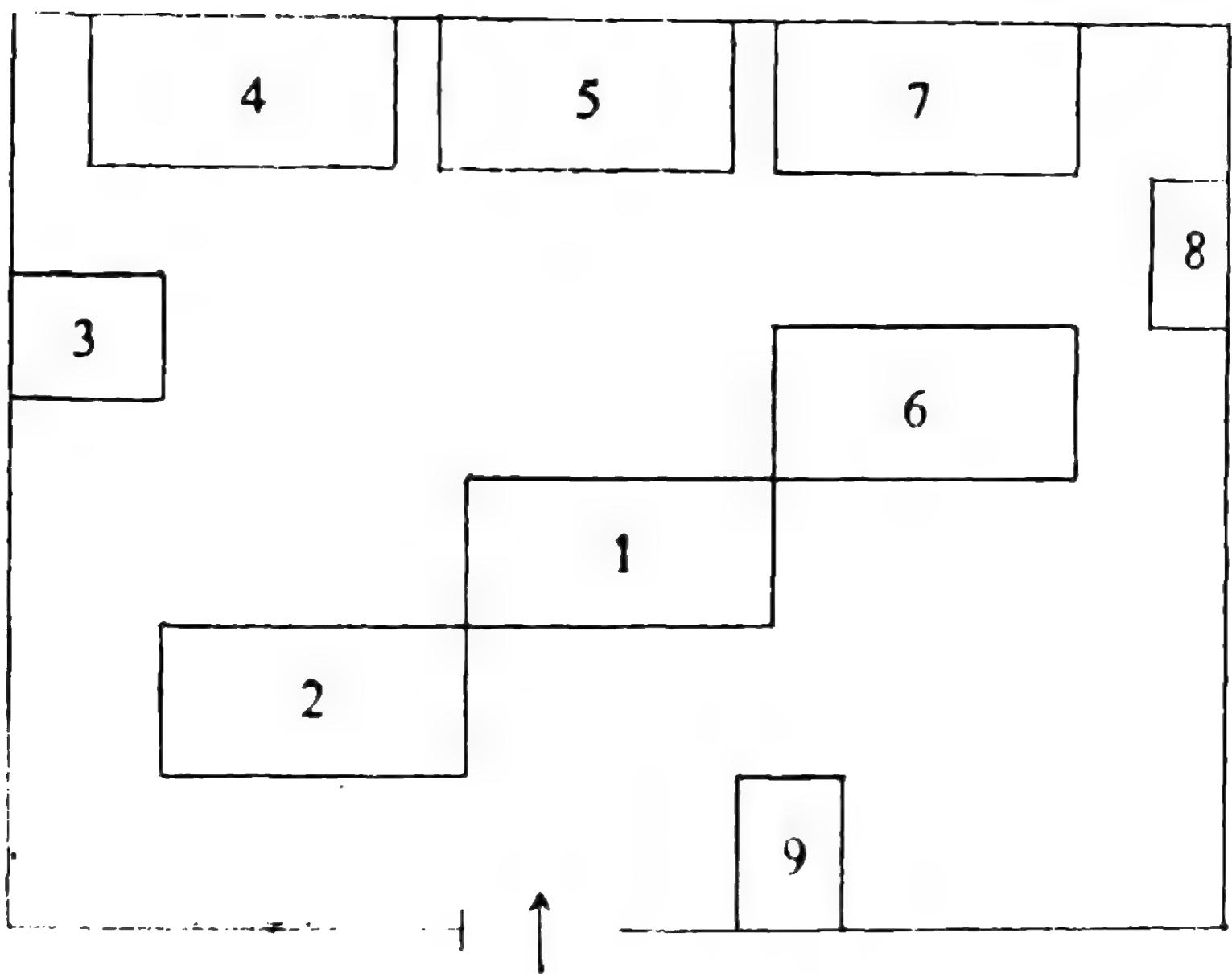
THE ANTIQUITIES OF THE LATER MUSLIM PERIODS **(post - 1220 A.D.)**

THE YEARS 1220 - 1221 A.D. mark the date of the greatest catastrophe in Afghanistan's history, an event which still haunts Afghanistan and the entire Muslim world. Just prior to this date Afghanistan was one of the most civilized nations in the world: large cities developed and passed on culture, and prosperity reached down to the lowest village level. Into this area of high culture came the Mongol hordes of Chengiz Khan to devastate the countryside and the cities. The systematic massacres of the population, the destruction of the massive irrigation systems responsible for regional prosperity dealt the eastern part of the Muslim world a fatal blow. Chengiz Khan only destroyed; no construction testifies to his fleeting glory in Afgha-

nistan. Although the Ghaznavid and Ghorid dynasties are represented by large collections in the Museum and the landscape is cluttered with their architectural monuments, one searches in vain for some tangible achievement of the 13th century, a century of death and destruction.

But Afghan culture slowly regained its glory. The renaissance of the Timurid Dynasty in the 15th century centered in Herat and produced some of the greatest artistic achievements of Medieval Islam. The architectural monuments of Herat and the school of miniature painting led by Bihzad are two exquisite examples of Timurid art. The miniatures of the Timurids, as well as some of the following Safavid Period are on exhibition in the *Annex Room* of the *Room of Islamic Arts*.

ROOM OF ISLAMIC ARTS



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1 *Ghaznavid Bronzes* (11th - 12th centuries A.D.)

1. Engraved bronze ewer, inlaid with copper.
2. Engraved ribbed bronze jar, Kufic script.
3. Engraved bronze jar, Kufic script.
4. Bronze bowl, Kufic script.
5. Engraved bronze vase, repousse ornament.
6. Bronze ewer.
7. Engraved bronze flagon, Kufic script.
8. Engraved bronze spout.
9. Engraved bronze flagon.

CASE 2

1. Bronze jar, Ghazni, 12th century A.D.
2. Bronze bowl, ornamented with animal designs and Kufic script. Ghazni, 12th century A.D.
3. Luster-ware bowl with ornate decorations. Ghazni, 12th - 13th centuries A.D.
4. Luster-ware bowl with epigraphic decorations, Ghazni 12th - 13th centuries A.D.
5. Bronze candleholder, Maimana, 12th century A.D.
6. Bronze ewer, Maimana, 12th century A.D.
7. Bronze stirrup, Ghazni, 11th century A.D.

BAS-RELIEF 3, outside case, shows three Turkish dancers on one side; Turkish page on the other. Marble.

CASE 4 *Ghazni*

1. Bronze bowl, engraved and repousse design, Northern school. 12th century A.D.
2. Bronze flagon fragment, engraved and inlaid. 11th - 12th centuries A.D.
3. Bronze flagon, 11th - 12th centuries A.D.
4. Bronze lamp, 12th century A.D.
5. Bronze lamp, 12th century A.D.
6. Bronze vase rim and neck, inlaid with silver, 13th century A.D.
7. Engraved and inlaid copper box (Khorassan School).
8. Brass tray or lid (Northern School), 12th century A.D.
9. Lid, Khorassan School, 12th - 13th centuries A.D.
10. Lid fragment, engraved bronze inlaid with Nashki script in silver

CASE 5 *Ghazni, Shahr-i-Gholghola* (Bamiyan)

1. Small green glazed pottery tile.*
2. Bowl with pseudo-Kufic inscriptions.
3. Green glazed ceramic tile, geometric designs.*
4. Red glazed ceramic tile.*
5. Small yellow ceramic tile with mystical animal.*
6. Small green glazed ceramic tile with mystical animal motif.*
7. Fragment of alabaster mithrab, 12th century A.D.*
8. Fragment of marble mithrab, 12th century A.D.*
9. Marble fragment of gargoyle with head of lion, 12th century A.D.*
10. Fragment of Kufic inscription, alabaster, 12th century A.D.*
11. Fragment of glazed ceramic bowl, beginning of 13th century A.D.
12. Glazed ceramic bowl, early 13th century A.D.
13. Fragment of engraved and painted ceramic plate.*
14. Fragment of glazed ceramic bowl. Beginning of 13th century A.D.
15. Bottom of glazed ceramic bowl. Beginning of 12th century A.D. *

Note: Those items with star (*) come from Ghazni; those which are not starred are from Shahr-i—Gholghola, the city near Bamiyan which was destroyed by Ghengiz Khan.

CASE 6 *Ghaznavid Ceramics from Laskhari Bazaar*

1. Decorated bowl, ornamented with white rosettes on a red background.
2. Decorated glazed bowl, medallions ornamented with white flowers.

3. Unglazed jug, molded in geometric motifs.
5. Large white glazed bowl with white floral motifs on a black ground.
6. Polychrome glazed bowl, decorated with triangles and networks.
7. Enamelled bowl, ornamented with cobalt blue lines and intertwining in the interior.
8. Pale green glazed vase.
9. Unglazed molded jar.
10. Wooden tile, sculptured lion painted and gilded.
11. Large glazed polychrome bowl; bird motif.
12. Glazed polychrome bowl with pseudo-epigraphic decoration.

MURAL PAINTING outside case. From the Audience Hall of Grand Palace in Lashkari Bazaar, discovered by the French Archeological Mission.

CASE 7 *Ghazni*

1. Engraved bronze lamp, 12th - 13th centuries A.D.
2. Engraved bronze flat candlestick, 12th - 13th centuries A.D.
3. Engraved bronze flat candlestick (Khorassan School).
4. Engraved and inlaid bronze lid, 12th - 13th centuries A.D.
5. Engraved and inlaid bronze incense burner, end of 12th century, A.D.
6. Bronze candlestick, 12th century A.D.
7. Bronze inkpot, 12th century A.D.
8. Fragment of engraved brass basin. Beginning of 13th century A.D.

BAS-RELIEF 8 outside case. In marble, it shows a lion on one face, arabesque decoration on the other. Ghazni, 11th - 12th centuries A.D.

BAS-RELIEF 9 outside case. Similar to above.



ANNEX ROOM SHOWCASE

1. Scene showing two princes drinking at the foot of a mountain after a battle. Their stable-boy (groom) holds a horse by the bridle. School of Sultan Husein Mirza. 8th century A.H. (14th century A.D.)

2. Young man in trans-Oxus (Central Asian) costume in the process of drinking. School of Sultan Husein Mirza. 8th century A.H. (14th century A.D.)

3. Scene of the return of prince to the royal palace. Timurid period, 15th - 16th century A.D.

4. Portrait of a woman with a hat and a cup. Mirza-al-Huseini, 12-13th century A.H. (18-19th century A.D.)

5. Four women offering gifts to a Moslem saint. Indian School, 8-9th century A.H. (14-15th century A.D.)

6. Portrait of person holding a cup in one hand and a pitcher in the other.

7. Portrait of a person in trans-Oxus (Central Asian) costume holding a falcon in the right hand and in the left a lace (?) which he uses as a belt. School Sultan Husein Mirza, 8th century A.H. (14th century A.D.)

8. Hunting Scene. Indian School, 9th century A.H. (15th century A.D.)

9. Prince in the act of drinking. Style of the School of Herat. 8 - 9th century A.H. (14 - 15th century A.D.)

10. Young man offering a cup. Work of Riza Abassi. 12th century A.H. (18th century A.D.)

SURKH KOTAL

FROM 1952 to 1963 Professor Daniel Schlumberger, Director of the French Archaeological Delegation in Afghanistan, excavated the very important site of Surkh Kotal in Bactria, situated about 9.5 miles north of Pul-i-Khumri.

Several important monuments were uncovered on the summit of the hill and on the eastern slopes. On the acropolis, the excavators found a courtyard containing a principal temple (A) and a *cella* or square area marked by four column bases. A secondary temple (B) leans against the exterior wall of Temple A. Temple B contained a fire altar with a square cavity still filled with gray ashes. A staircase of monumental size reaches from top to bottom of the high hill, connecting four distinct terraced embankments.

The discovery of numerous coins helps date the temples in the era of the great Kushan kings of the 2nd century A.D., Kanishka and Huvishka. The splendid inscription in Greek characters found in 1957 also confirms this date. This inscription is the most important antiquity from Surkh Kotal in the National Museum of Afghanistan and can be seen to the left of the front entrance. It is well-preserved and is the most important text of this length in the Eastern Iranian or "Bactrian" language spoken by the Great Kushans.

The ancient place name “Bagolango”, deciphered by Prof. W.B. Henning on previously discovered Kushan inscriptions, is mentioned (along with Kanishka) on the Surkh Kotal find, which was, incidentally, discovered at the foot of the great staircase.

Another interesting archaeological complex occurs about one mile to the east of the main hill. It consists of a rectangular platform of the Graeco-Iranian and Hellenistic styles, and is later than the temple on the acropolis. All around the platform dwelling sites were found, some contemporary with the acropolis, some later.

The region around Surkh Kotal was densely populated during the Kushan period, as can be seen from the many unexcavated sites such as Puze-i-Shan, Cham Qala, Robatak between the modern towns of Pul-i-Khumri, Baghlan and Haibak.

In the entrance vestibule there are two statues of yellow limestone. These come from Surkh Kotal. Headless, these statues represent two people of rank in Kushan costume. They may perhaps represent the famous Kanishka and a member of his family or they may be statues of another king of the same dynasty.

Also displayed in the vestibule:

The *Kanishka inscription* already mentioned.

The *Ashoka inscription*. Discovered near Kandahar by a young Afghan teacher, this rock inscription is comprised of a Greek text of 14 lines and Aramaic text of 8 lines. It text refers to the prescriptions of Buddhist rules. (3rd century B.C.)

Various other inscriptions of Hebraic type in the Persian language coming from Tang-i-Azao in Ghor, etc.

A Bodhisatva from the Buddhist monastery of Tepe Maranjan to the east of Kabul. The coins, mentioned elsewhere, were also found at this site. The statue, in Greco-Indian style, is of unbaked clay with traces of polychrome. (This is in a niche on the left of the vestibule.)

A standing Buddha from Hadda in stucco faces the Bodhisatva. (In niche to right of vestibule)

NOTES ON THE ETHNOGRAPHY OF AFGHANISTAN

IN 1963 the Kabul Museum opened a room devoted to the ethnography of Afghanistan. Here jewelry, costumes and various items of clothing representing the principal ethnic groups in Afghanistan are exhibited. These groups include the Kabulis, Hazaras, Pushtuns, Uzbeks, Turkomans and Tajiks. The famous wooden statues of the Kafirs are on view here. A map may be found in this room showing the distribution of the principal peoples of Afghanistan.

Pushtuns: The Pushtuns form the largest group and they inhabit the Tribal Agencies and the former North-West Frontier Province of pre-partition British India as well as the plains and hills in the south and east of Afghanistan, in the vicinity of Kandahar and Jalalabad. They are divided into many tribes, some of which are sedentary while others are nomads or semi-nomads. Extremely loyal to their clan or tribe, they are very proud of their Pushtun tradition. The peasants and nomads meet at regular intervals in democratic councils known as "jirgas." The peasants live in rectangular houses of dried mud, while the nomads live in black goat's hair tents. The Pushtuns are generally tall, dolichocephalic, with long oval faces, dark hair

and brown eyes, and their noses are often slightly aquiline. Their language is Pashto, which belongs to the Iranian subgroup of the Indo-European family. Most practice the Sunni rite of Islam. The sedentary groups cultivate wheat, barley and corn while the nomads have many camels, goats and sheep. Unleavened bread, mutton, chicken with rice (pilau), milk products and fruit, all taken with tea, form the essentials of their diet. The Pushtuns are known as redoubtable warriors, despising weakness, and placing courage above all else.

Tajiks: The Tajiks of Afghanistan speak Persian with certain local peculiarities and live in valleys of the Hindu Kush, such as the Panjshir valley, or in cities where they are artisans. Many are tall and fair, with blue eyes. They are Sunni Muslims with some Shi'a minority groups. Excellent agriculturists, they practice a remarkable system of mountainside irrigation. Their dwellings, low and rectangular, are made of unbaked bricks or pressed mud. Their diet consists of bread, pilau, mulberries and other fruits, vegetables and milk products.

Hazaras: In general the Hazaras live in the mountainous regions in the center of Afghanistan, the Hazarajat, where the valleys are often isolated by snow during the winter. Mongoloid, of medium or short stature, they have fair or reddish complexions with black hair and dark eyes, and Mongoloid epicanthic eyefolds. The physical type of the Hazara and the presence of Turkish and Mongol words in their language (Persian) indicates a possible connection with the Mongolian-Central Asian tribes who invaded Afghanistan in the 13th and 15th centuries. Their religion is Shi'a Islam, their family structure patriarchal. Some

groups are semi-nomadic and seasonally move from the bottom of the valleys to the tops of the plateaus. In the summer some herd horses, cows, goats and sheep on the heights while others cultivate wheat, barley, corn and vegetables in the valleys. During the winter they are occupied with weaving and tanning. Many seasonally work in the cities, as laborers and household servants.

Uzbeks and Turkomans: The Uzbeks are the most numerous of these two groups and live north of the Hindu Kush principally in the vicinity of Maimana, Mazar-i-Sharif and Khanabad. The Turkomans live near the frontier of Soviet Turkestan; their principal cities are Bala Murghab, Daulatabad and Aq Chah. Both groups speak Turkish dialects.

The Uzbeks wear a long coat called a "chapan" with leather boots and felt trousers. They cultivate cotton, wheat, corn, fruit and nuts. Many Uzbek groups manufacture distinctive felt rugs and wool carpets.

The Turkomans are in general sedentary agriculturists, but some semi-nomadic groups raise cattle, goats and karakul sheep. Their carpets are world — famous. They live principally on milk products, fruits and vegetables, taken with green tea.

Nuristanis: Nuristan means "Land of Light", a name it acquired after Amir Abdur Rahman (1880 — 1901) converted the country to Islam. Up until then the Nuristanis, once known as "Kafirs" or infidels, practiced a non-Islamic religion in which they worshipped a supreme deity, several secondary deities, and also practiced ancestor worship.

Their country is near Chitral and for the most part consists of a series of almost inaccessible high valleys. The villages are grouped in units of tens or hundreds, wooden houses piled up the steep mountain slopes from the valley floor. Abundant forests of oak and conifers cover the area.

The Nuristanis speak an Indo-European dialect called Dardic. Because of their relative isolation the Nuristanis have retained many of their aboriginal cultural patterns, and a large percentage exhibit blondism (red or blond hair with blue or green eyes).

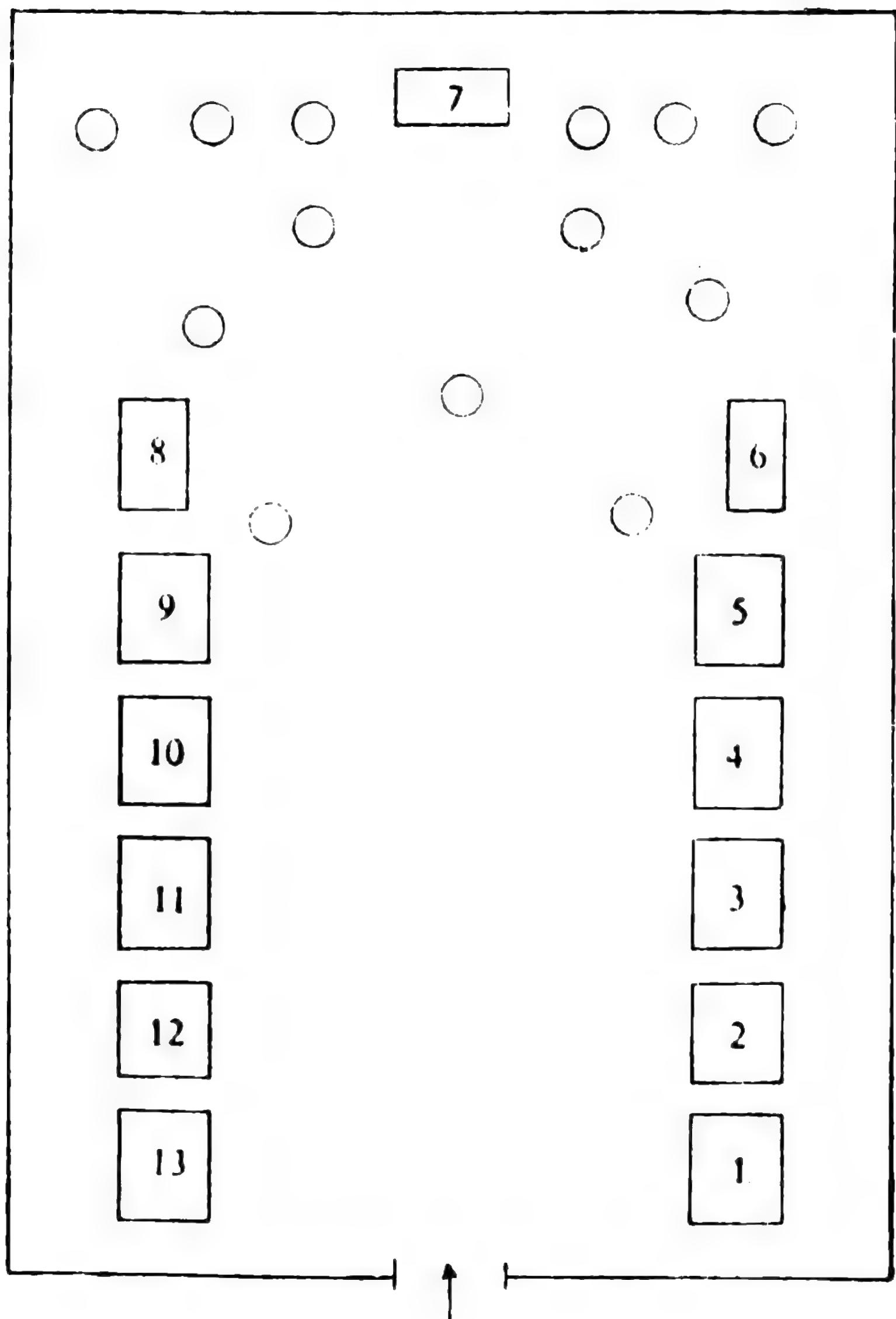
The wooden ancestor effigies for which the Kafirs were famous relate to their pre-Islamic funeral ceremonies and belief in life after death. In Kafir times, the people placed a dead person in an elaborately carved wooden box and often left the body exposed for the elements to destroy. Approximately one year after death a wooden effigy replaced the dead individual. The Kafirs believed that the soul of the dead remained near his home for a long period of time, and found a home inside the wooden representation. Often the Kafirs held village councils in the effigy area, so that all members of the group, living and dead, could participate. The family erecting an effigy gave a feast for the whole village: the more elaborate the feast, the more credit to the family. Wine drinking, dancing, and sexual activities accompanied the feasting.

The Nuristanis no longer expose their dead or carve ancestor figures, but their modern grave markers in stone and wood still look strangely like geometrically-styled human figures. Although the people claim that such representation is contrary to Islam, possibly they carve these markers without consciously realizing what

they are doing — a case of the cultural subconscious taking over in revolt against the enforced conversion to Islam.

In the cases containing Nuristani dress and material objects, note the copious use of wood, iron, and wicker in tables and chairs, as well as other items which differ greatly from articles in use in the rest of Afghanistan.

ETHNOGRAPHIC ROOM



DESCRIPTION OF EXHIBITED OBJECTS

CASE 1 *Marriage Costumes of the Kabul Region*

1. Woman's waistcoat of red felt, embroidered with gold thread.
2. Woman's dress of red velvet, decorated with bands of green velvet and embroidered in gold thread at the bottom.
3. Strip of black cloth embroidered with white flowers and green leaves. Used as a hair band.
4. Bride's dress of gold brocade. Inside color is pink, very faded. The cuffs and bottom of the dress have embroidered gold stripes. Another gold stripe marks the front.
5. Bride's pantaloons of gold brocade; inside color is green. The wide legs narrow at the ankles. Each leg has a gold stripe ornamented with a red tassel.
6. Black headband, embroidered with red and white flowers.
7. Woman's hat embroidered with gold thread. Hat has eight embroidered flowers around edge and seven on top.
8. Woman's slippers embroidered in gold thread. Inside is green leather, with central red decoration. Tree of life design

CASE 2 *Pashtun Dress from Paktia Province*

1. Square piece of white cloth for carrying clothes. Ornamented with mother-of-pearl buttons, multicolored stars, flowers and geometric motifs.
2. Woman's shawl of black cotton, embroidered with flowers, leaves and geometric designs in many colors.

3. Woman's dress in black and purple cotton. Dress embroidered with multicolored and silver thread. Several silver stripes and silver thread buttons complete the decoration. Motifs include leaves and flowers. Many gathers at the waist.

4. Woman's pantaloons composed of two parts: from the waist to the knee and from the knee to the feet. The upper part is red cotton decorated with stylized black and white flowers and small white leaves. Lower part is sewn of nine pieces of cloth. Interior lined in red. At the bottom of the legs are a wide silver band and large silver thread buttons in the shape of flowers.

5. Plaited straw sandals for woman, decorated with red thread.

6. Woman's black cotton shawl embroidered with yellow and red geometric designs and decorated with groups of white buttons. The edge of the shawl is lined with a yellow band. A fringe begins about half way down.

7. Woman's dress of black cotton lined with white. Front and back of dress and the cuffs are embroidered. Red is the dominant color; the motifs are flowers and geometrics. At the bottom are one yellow and two red stripes.

8. Pair of silver pendants worn on shoulders. A talisman is kept inside.

CASE 3 *Pashtun Clothing from Kandahar*

1. Man's cap embroidered with gold and silver thread in floral motifs. A stripe of gold and silver thread borders the base of the cap and a colored tassel is sewn on the back.

2. Man's cap embroidered in gold. The motif is of

flowers surrounded with leaves. Stones form the center of the flowers, while the petals are metal sequins. A gold band with embroidered festoons edges the cap.

3. Man's cap embroidered in gold and silver. Flower motif. A band of silver and gold thread borders the turban cap.

4. Woman's shawl of peach colored silk. Two rows of flowers and leaves are embroidered on the long side of the shawl; a similar band marks the center.

5. Woman's dress of garnet red silk with embroidered front, pocket beneath waistline, and cuffs. Black stripes ornament front and lower edge.

6. Woman's pantaloons. of brownish-red cotton. Bottom of legs edged with black border. Teardrop motifs.

7. Woman's shoes of leather embroidered with silver and multicolored thread in leaf pattern. Pointed toes.

8. Man's turban cloth. Basic color is blue with gold band, gold stripe and blue stripe edging the cloth. Blue and gold thread fringe the edge.

9. Man's white shirt, gathered at waist. Geometrically embroidered pieces of cloth are sewn to the front, back and sleeves. Note several small mirror pieces.

10. Man's leather shoes, embroidered in silver and multicolored thread in geometric designs. Pointed toes.

CASE 4 *Dress of Mazar-i-Sharif*

1. Woman's conical cap with multicolored embroideries. An embroidered black band borders the edge.

2. Woman's cap embroidered in many colors and

lined in pink. Silver decorations in shape of shields, flowers and geometrics are attached, as well as red stones set in silver.

3. Man's hat, basic color black, but covered with embroidery in teardrop design.

4. Woman's rectangular shawl of green with rose-colored border. Yellow and white flowers cover the green background.

5. Woman's sleeveless coat in blue, embroidered with multicolored geometric and stylized animal motifs. Two false sleeves, fringed, hang down the back. Border is also fringed.

6. Woman's garnet-red silk dress with yellow and black stripes. Gold braid borders collar.

7. Woman's yellow silk cape embroidered with stylized flowers and animals. Two embroidered and fringed false sleeves hang down the back, separated by a strip of red cloth. Interior lined with many pieces of colored cloth.

8. Beige cotton tablecloth, multicolored flowers and leaves. Fringed on three sides. Central motif is an eight-pointed star containing a similar smaller star; a pink flower is inside the smaller star.

9. Man's shoes, carved from a single piece of wood. Engraved decorations. Each shoe has slightly pointed toes and three iron-tipped stilt-like projections.

10. Woman's leather shoes decorated with numerous brass eyelets, white buttons and a tassel of silver thread. A thin strip of braid borders the shoe; the heel is reinforced by a piece of iron.

CASE 5 *Panjshiri Tajik Dress*

1. Man's white cotton cap, bordered with gold

braid. A second stripe parallels the first.

2. Man's turban cloth in white linen, fringed on each end. Blue thread is woven into the cloth.

3. Man's beige felt coat, stitched with geometric motifs, lined with orange cloth.

4. Man's brownish-yellow cotton waistcoat, lined with linen and decorated with dotted blue lines. Two pockets in front.

5. Man's beige linen shirt, gathered at waist. Front, cuffs and bottom of shirt are embroidered; belt is attached to the waist.

6. Man's pantaloons in beige linen; the wide waist is doubled over so a string belt can be used.

7. Woman's rectangular black cotton shawl; on the narrow side a strip of purple tatting is sewn on with red thread.

8. Woman's white cotton cap embroidered with roses and leaves.

9. Brownish-red cotton dress, pleated at waist. White stripes bordered by groups of dotted triangles decorate the cloth. Two red stripes ornament the bottom; another is at the neck, and a third down the back.

10. Woman's brownish-red cotton pantaloons with drawstring belt. The bottom of each leg is pleated and decorated with a sky-blue stripe.

11. Man's clogs, engraved wood, with leather strap.

12. Half-boots in brownish-yellow leather, with slightly pointed toes and iron heel.

CASE 6 *Pashtun Jewelry*

1 through 6. Nomad rings.

7. Forehead ornament.

8. Pair of silver bracelets.

9. Silver brooch inlaid with semiprecious stones.
10. *Lichteh*: silver earrings.
11. *Sera*: Forehead ornament for women.
12. *Yaougan*: Silver bracelets.
13. *Tawis*: Talisman worn by women on forehead.
14. *Rawlakeh*: Silver necklace inlaid with semi-precious stones.
15. *Diver douna*: Earrings.
16. *Rawlakeh*: Silver necklace inlaid with stones.
17. *Pachtou wellay* or *paisib*: Silver anklets with bird motifs.

CASE 7 Nuristani Jewelry

1. *Katara*: Nuristani knives, symbol of bravery among the shepherds. See Statue no. 9 for carved *katara*.
2. *Amja*: Brass engraved bracelets, modern.
3. Forged iron anklets 19th century A.D.
4. Modern bracelets.
5. Brass necklace, modern. See Statue no. 5.
6. *Japras*: Forehead ornament. See Statue no. 3.
7. *Toutch Anja*: Modern brass bracelet.
8. Brass bracelet in form of snake.

CASE 8 Nuristani Jewelry

1. *Japrouch*: Forehead ornament of silver, no longer worn. See Statue 8.
2. Modern necklace. See Statue 5.
3. *Amja*: Chitali type bracelet, no longer worn in Afghan Nuristan.
4. Forehead ornament.
- 5,6. Modern necklaces.
- 7,8. *Yamni Geul*: Silver necklace with iron coils, pre-20th century. Worn by warriors who had van-

quished an enemy or were known as great feast-givers.

9. *Kana*: Modern silver ear ornaments. *Kana* refers to alms given to the poor. Today in Waigal Valley such earrings indicate affluence and generosity.

10. *Amja*: Modern forged iron bracelets.

11. through 14. *Keramli*: Waigali earrings, worn by those who give regularly to the poor. Each year one can add an additional wire ring as a sign of charity.

CASE 9 *Wooden Bowls and Utensils from Nuristan*

1. Butter storage bowl with two handles, carved in geometric designs.

2. Two-handled bowl with carved geometric motifs.

3. Light-brown wooden ladle, designs on handle.

4. Ladle.

5. Ladle of white wood, with handle resembling a three-tined fork.

6. Small ladle with carved handle.

7. Large carved bowl, two-handled.

8. Large carved bowl, two handled.

9. Butter storage bowl with large handle carved in shape of horse's head; smaller handle or spout in shape of a ram. Two other ram's-heads on sides.

10. Large carved bowl with ram's head handles. On each side of larger handle are two more crudely executed ram's heads.

11. Large basin for storage of milk products. Larger handle functions as spout; smaller handle carved with ram's head.

12. Funnel with one handle.

13. Ladle of white wood.

14. Two-handled receptacle for milk products. Geometric and floral designs carved on sides and cover.

CASE 10 *Dress, Furniture and Musical Instruments of Nuristan*

1. *Sarani*: Two-stringed musical instrument. Resonance chamber covered with goatskin. It is played with a bow and tuned by a series of leather straps.
2. *Waj*: Nuristani harp from Waigal and Wama valleys. The nearest parallels are found at Sumerian sites in Iraq, dating third millennium B.C., in painting of Gandhara style above the large Buddha at Bamiyan, and in sculptures of the same period
3. Necklace of small colored glass beads, cowrie shells, metal buttons, small bells made out of thimbles.
4. Blue wool belt, ending with garnet-red and blue tassels and cowrie shells.
5. Wide black and garnet-red wool belt, fringed.
6. Woman's dress of beige, embroidered with blue and garnet-red wool. The edges, collar, cuffs and sleeves are decorated with pieces of black and red cloth forming geometric designs.
7. Wooden stool; seat made of strips of brown and beige wool.
8. Double-headed wooden drum, hourglass shape. Both ends covered with goatskin drumheads, tightened by leather straps.
9. Small, three-legged, table with twisted forged iron legs. Top is wood; edges are engraved. An oil-lamp joins another leg.
10. Half-boot for woman, of beige and red leather. Red leather strap for tying. Upper part of boot decorated with leather tassels.

CASE 11 *Dress and Furnishings from Nuristan*

1. Brass quiver containing six arrows: five with

iron tips, the sixth of brass. All arrowshafts are painted.

2. Oaken bow with leather bowstring. Arrow is of bamboo with iron tip.

3. Metal shield. On inside four rivets hold two straps (the four rivet heads can be seen on the outside). The shield was worn on the arm.

4. Man's beige wool hat with thread decoration in a darker color. Motifs are four groups of flowers and leaves. Bottom of hat folds up.

5. Man's beige wool coat. Collar, bottom and cuffs are decorated. Fringe on bottom.

6. Beige woolen pantaloons, gathered at waist.

7. Wooden stool with seat of goatskin straps.

8. Drum of a single piece of wood, hollowed by fire. Cover of goatskin tightened by leather straps.

9. Knitted buskin for men.

10. Small wicker table.

11. Wooden cup, made from a single piece of wood. Carving on upper part and along each side of handle.

12. Small square table of forged iron with foot fixed in wooden socket. Oil lamp in shape of leaf is attached.

CASE 12 *Hazara Dress*

1. Embroidered silk cap for man.

2. Man's coat of brown wool. Note two false pockets.

3. Man's wool waistcoat. Four pockets are in front, and a fifth pocket is found inside on the left.

4. Man's trousers of light beige wool. At the waist the cloth is doubled over to permit tying with a string belt.

5. Half-boot of light brown leather, with curved toe.

The sole is made of eight separate pieces of leather.

6. Woman's hat with two white wool tassels in front; the top is decorated with a pink dome. Opposite the tassel is a strip of red-embroidered black cloth which hangs down the back.

7. Woman's hat made of several layers of brown cloth, decorated with black cloth and a gold stripe. A strip of cloth, hangs down the back

8. Woman's green cotton dress, lined with red cloth. Multicolored braid is used as decoration.

9. Woman's green cotton pantaloons; waist gathered into a string belt. The bottom of the legs is bordered in red.

CASE 13 *Marriage Costumes of the Kabul Region*

1. Man's waistcoat of purple velvet, gold embroidered.

2. Woman's coat of beige felt, embroidered with silver thread and sequins.

3. Bride's dress, of silk brocade with gold thread trimming collar, cuffs, lower edge.

4. Bride's pantaloons, of silk brocade ornamented with tassel on a gold stripe.

5. Bridegroom's blue coat, embroidered in gold.

6. Woman's gold embroidered sandals with tassel.

7. Woman's slippers embroidered in gold thread. The green leather inside has tree of life design in red.

Nuristani Statues and Other Wooden Objects (Outside cases)

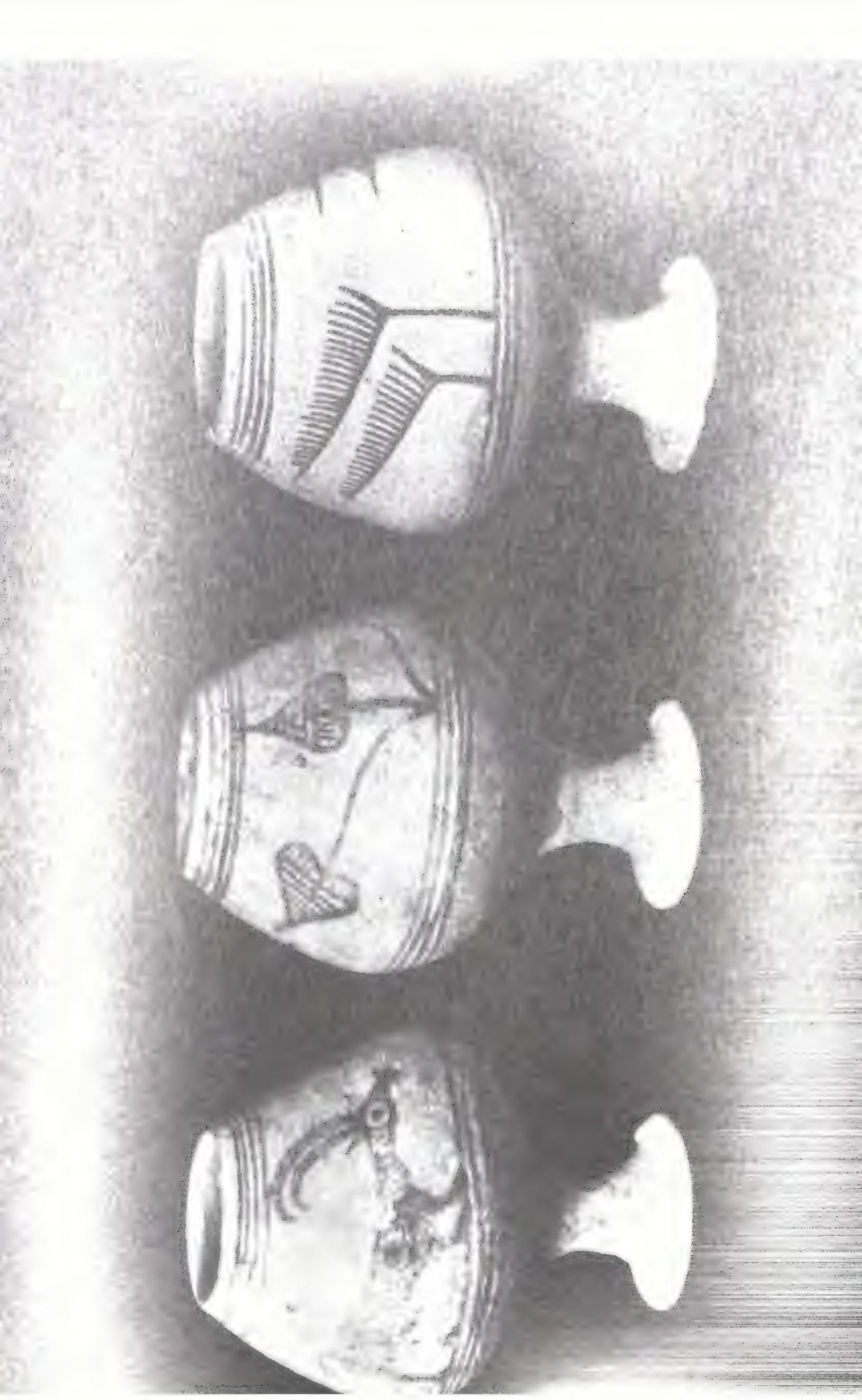
1. *Zim bagi*: Hockey sticks and wooden balls. A game like field hockey was played by the Nuristanis in the snow.

2. Ancestor statue from Landai Sin valley. (Note that all these statues are pre-20th century A.D.)
3. Ancestor statue (probably a hero) from the Waigal valley. Figure wears a victory necklace.
4. Candlestick.
5. Female ancestor statue, Waigal valley.
6. Female ancestor statue, Waigal valley.
7. Male ancestor statue from Waigal valley. Note victory necklace and ceremonial axe on shoulder.
8. Female ancestor statue from Waigal valley.
- 9 through 13. *Caschou*: Ceremonial axes, used in ceremonies relating to victory, death or marriage.
14. Nuristani basket in which women collect wood, food, etc.
15. Carved wooden chair.
16. Small wicker table.
17. Carved wooden door.
18. Child ancestor statue from Waigal valley.
19. Female ancestor statue from Waigal valley.
20. Ancestor statue of hero on horseback from Waigal valley.
21. Female ancestor statue from Waigal valley.
22. Ancestor statue, Waigal valley.
23. *Tatrouk*: probably the post or leg of a hero's throne. Nuristanis built such monuments to heroes in their homes in order to preserve their memories. Even today such wooden monuments are common over graves of respected individuals.
24. Ancestor statue of child riding deer, holding on to the horns of the deer.
25. Sculptured wooden column, with capital carved with two opposing sets of ram's heads.

Selections from the Kabul Museum

MUNDIGAK ROOM Case 1

“Wine tumblers”: Characteristic of the later periods,
about 2000 B.C. Realistic motifs: animals, plants
(pipal leaves), geometrics.



MUNDIGAK ROOM Case 2

“Mother Goddess” fertility figurines of baked clay.
3rd - 2nd millenium B.C.



MUNDIGAK Room Case 3

**Steatite stamp seals with geometric decorations. 3rd—
2nd millennium B.C.**



MUNDIGAK ROOM Case 5

Head of man. Most ancient sculpture in the round found in Afghanistan. Limestone. About 2100 B.C.



HADDA Room I *Case 6*

Demon with elephant's ears; stucco.



HADDA ROOM I Case 6

Demon; stucco



HADDA ROOM II *Case 1*

Head of Buddha in Hellenistic style.



HADDA ROOM II Case 4

Devata with traces of polychrome.



HADDA ROOM II *Case 5*

Head of Buddha



HADDA ROOM II *Case 6*

Column from the corner of a balustrade showing Buddha and Bodhisattva seated in meditation.

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HADDA Room II *Outside Case*

Statue: Standing Buddha.



BAMIYAN ROOM Case 1
**Border of flying ducks, emitting flame from their
beaks, from ceiling of Cave V.**



BAMIYAN ROOM Case 3

Fragment of a mural from Kakrak: seated Buddha surrounded by eleven small Buddhas.



BAMIYAN ROOM Case 4, Side A

**From Bamiyan: two birds (pigeons?) back to back,
heads facing, holding a pearl necklace in their beaks.
Classic Sassanid motif.**



BAMIYAN Room Case 4, Side B

Khair Khana (5th century A.D.): marble statue of sun god seated on a throne. The god is attended by two people, one clean-shaven, the other bearded. They correspond to the Acvin of Indian mythology: Dasatya and Masatya. Below, a small figure representing Dawn drives a two-horse chariot.



BAMIYAN ROOM *Case 4, Side B*

Gardez (Hindu Shahi period): head of Shiva.



FONDUKISTAN ROOM *Case 3*

**Princely couple from Niche E of the monastery.
Polychrome clay. 7th century A.D.**



FONDUKISTAN Room Case 5

King Naga (snake) emerging from a pool; a similar personage was once at right. Polychrome clay.



FONDUKISTAN ROOM Case 5

Devata seated, polychrome clay. From Niche E.



COIN ROOM

**Double decadrachma of Amyntas, left. Tetradrachma
of Heliokles, right.**



BEGRAM ROOM Case 1

**Sculptured ivory; a masterpiece of ancient Indian
ivory work, the cover and sides of a jewel casket.**



BEGRAM ROOM Case 2

Figure of the hybrid god, Hercules-Serapis.



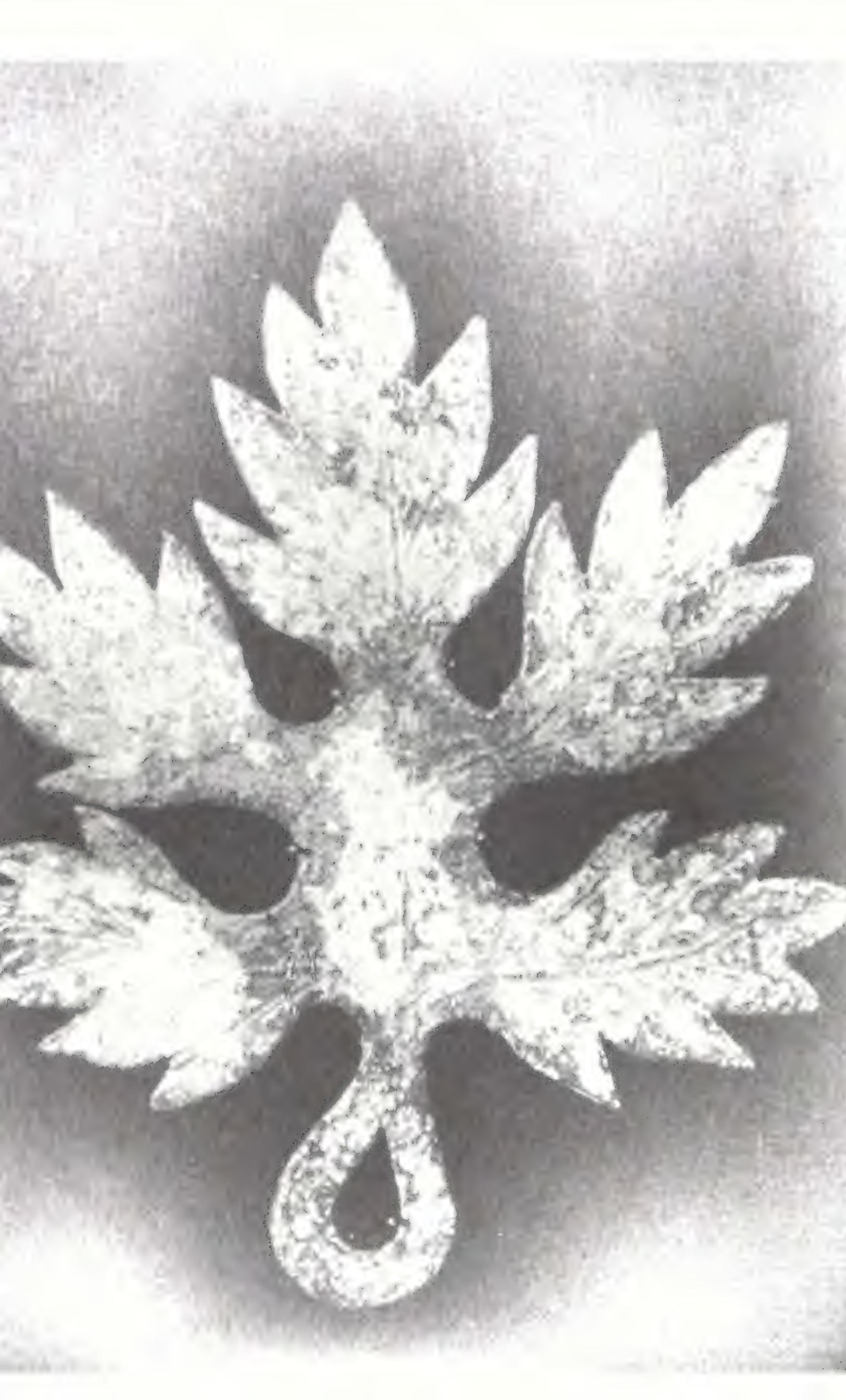
BEGRAM ROOM Case 5

Zoomorphic rhyton in brown glass.



BEGRAM ROOM *Case 6*

Gilded bronze pendant: Grape leaf.



BEGRAM ROOM *Case 8, Side B*

Carved ivory of two women standing under the tree
of Ashoka.



SHOTORAK ROOM *In corridor left of door*

Worship of the Buddha by three bearded brahmins, the Kasyapa brothers. On the right, the donor clothed in Kushan dress and his wife in the Greek style.



SHOTORAK ROOM

Yakshi, a female divinity called a “tree fairy”.



SHOTORAK ROOM

Reliquary base: Buddha and Nirvana.



SHOTORAK ROOM

Worshipper (from Paitava).



ROOM OF ISLAMIC ARTS Case 1

Bronze bowl, Kufic script. Ghazni 11th - 12th centuries A.D.



ROOM OF ISLAMIC ARTS *Case 2*

Bronze ewer, Maimana, 12th century A.D.



ROOM OF ISLAMIC ARTS *Outside Case*

**Bas-relief, shows three Turkish dancers on one side,
Turkish page on the other. Marble.**



ROOM OF ISLAMIC ARTS *Outside Case*

**Bas-relief, shows three Turkish dancers on one side,
Turkish page on the other. Marble.**



ROOM OF ISLAMIC ARTS Case 5

**Fragment of Kufic inscription, alabaster, 12th century
A.D. Ghazni.**



ROOM OF ISLAMIC ARTS *Outside Case*

Mural painting from the Audience Hall of Grand Palace in Lashkari Bazaar, discovered by the French Archeological Mission.



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كتاب ببرليس شير.

ANNEX ROOM OF ISLAMIC ARTS

**Young man in trans-Oxus (Central Asian) costume
in the process of drinking. School of Sultan Husein
Mirza. 8th century A.H. (14th century A.D.)**



ENTRY HALL OF MUSEUM

**Inscription from Surkh Kotal, in the Eastern Iranian
or “Bactrian” language, using Greek characters.**



ETHNOGRAPHIC ROOM *Case 7*

Forged iron anklets from Nuristan, 19th century A.D.



ETHNOGRAPHIC ROOM *Outside Case*

Ancestor statue of hero on horseback from Waigal
valley, Nuristan.

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